

Art Journal

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THE ART JOURNAL.—CONTENTS No. 51.

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DESOLAIUX, SCULPTOR

THE CRITIC.



CHESTER CATHEDRAL: RESTORED AND UNRESTORED.*

BY THE DEAN OF CHESTER.

WITH ILLUSTRATIONS BY ALFRED RIMMER.

II.—THE INTERIOR. PART I.



URSUING the course indicated at the head of the previous paper, and aiming at an accurate appreciation of the change which has taken place between this Cathedral as it was and as it is, we turn now to the interior.

The best mode of approach is from the West.

Here one feature has remained the same, alike in the unrestored Cathedral and the restored, though in the latter it is more emphatic, because the view from this point towards the East is now more far-reaching and free. This feature is the descent—by two successive flights of four steps each—from the level of the street outside to the floor of the Nave. This is a most peculiar characteristic of Chester Cathedral, and perhaps almost without precedent in England. If the memory of the writer is correct, something of the same kind is to be seen in that interesting church at Clermont in the Auvergne, where the First Crusade was proclaimed. Another instance is to be found at Burgos in Spain. No doubt some other examples of a descending entrance into an English church might be produced; but they cannot be very numerous. Here in Chester this arrangement has been probably caused simply by the geological structure of the site. At the West of the Cathedral the rock rises to the surface, whereas towards the East it descends, falling to a depth of twelve or thirteen feet below the base of the wall at the extremity of the Lady Chapel, as was observed in the earlier of these papers, where the work of “underpinning” was mentioned.†

When we reach the general level of the floor, and as we begin to move eastwards along the Nave, the sharp contrast of old and new is well before us. The change which has been accomplished is most remarkable. And, first, the visitor may be invited to look upwards. There he will see in the middle space a rich vaulted roof of oak, which cost £5,000, while the aisles have been vaulted in stone at an expenditure of £1,000 each. It should be added that above this oak vaulting is a new external roof, of the strongest oak and newly leaded. Eight or nine years ago all that was seen, in looking upwards from this point, was the series of outside rafters in a decayed condition, with their king-posts and principals, and with the springers which showed what the ancient architects contemplated as regards interior vaulting, but were not able to accomplish. An exact representation of this old state of things may still be seen in the South Transept, to which we shall come presently. And one thing more must be mentioned, having reference to the whole surface of the walls and pillars, which the South Transept still exhibits in perfection. This is the dirty aggregate of thick coats of whitewash, giving a general impression of squalor, and obscuring the fine forms of the mouldings. The history of whitewash in our churches has an interest of its own; and there are some curious notices of the subject here in the Cathedral

Chapter-books, to which it is quite worth while to refer. In the Treasurer's accounts for 1642 we find the following entries:—“To John Johnson & Thomas Ashton pt. of their moneyes for whiteing ye church, xl s.—To Henry Hughes [Sexton] for Paper to cover ye top of ye organ, while ye church was whited, Ap. 26, ij d.—To John Johnson & Thomas Ashton more of their wages for whiteing ye church, Ap. 30, iiij z.—To John Johnson ye remainder of his agreemt. for whiteing ye church, May 11,



The Interior of Chester Cathedral, Unrestored.

iiij z.—For washing ye church seats after they were spotted by ye whiteing ye walls, iij s. iiij d.”—This great whitewashing was probably the first that ever occurred in Chester Cathedral. It is exultingly referred to by Bishop Bridgman* in his “Ledger”

* Continued from page 355, vol. 1878.

† This underpinning was found necessary throughout all the Eastern part of the Cathedral from Transept to Transept.

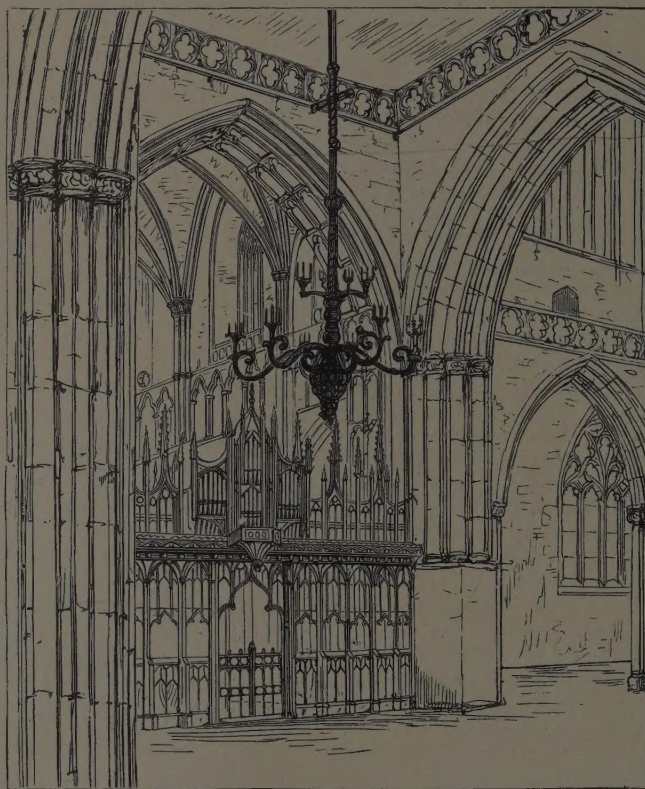
* Some rich woodwork, formerly part of a pulpit given by this eminent prelate, will be found in the Lady Chapel. It bears the date 1637, the year in which Prynne was brought to Chester with his ears cut off.

as one of the events of his episcopate; and we find his Lordship's visit, when he came to see this great improvement, duly honoured. "1642. June. To ye Ringers for ringing at my Lord's coming to Chester, ijs. vj d." There is no trace in the accounts of any whitewashing between the years 1643 and 1700. It was done several times in the eighteenth century. Again it was done in 1805-6, and again about 1836. So near to our own day continued a custom which we now denounce as a barbarism.

This part of the Cathedral—the "broad aisle," as the Chester citizens used to call it—was, a few years ago, dismal and sepulchral, and likewise useless. Now it is clean and cheerful, and turned to purposes of thorough utility, as may be seen in the crowded congregations every Sunday evening and on other occasions. But the great feature of the change in Chester Cathedral of which we become conscious here is this, that what was once subdivided and dwarfed by being choked up, is now one free large open interior, both stately in its general character, and very much varied in detail. Before 1868 the woodwork of the Choir had been brought over the crossing under the Tower to its

Western side*—and not only so, but the arches which form the Western extremities of the aisles of the Choir were closed up with wood and glass. The excitement was great in Chester, when at an early period of the recent restoration, these obstructions were removed, and a free view was obtained along the aisles both of Choir and Nave. But moreover, reverting to the beginning of this work, we must remark that the organ was then placed centrally upon a heavy screen of stonework, which was partly ancient, partly modern. Thus the space under the Tower, from which all the sections of the open space of the interior ought to radiate freely, was blocked up; for it must be added that in 1867 the Great South Transept was entirely hidden. So completely, in fact, had all thought of recovering to the Cathedral this part of its interior passed away from the public mind, that about that time a notion was entertained of placing the organ in the great South arch of the crossing. If this plan had been adopted, the satisfactory change which has now been accomplished would have been impossible.

In the mention of the South Transept we have our attention



The Interior of Chester Cathedral, Restored.

turned to the most remarkable part of the alteration which has been effected within the Cathedral. If the view of the old interior is examined, a blank wall with a door will be observed on the south of the space under the Tower. This was the state of things in 1868. But such was not the condition of the Cathedral before 1827. The old people in Chester recollect the time when this Transept—then, as now, St. Oswald's Church—was distinctly visible as a part of the general interior of the Cathedral, being separated off from the rest merely by a low screen. But in the year just mentioned Dean Copleston,* whose name is justly honoured on account of the great improvements which he introduced into the Cathedral system at Chester, constructed, as a gift to the parishioners of St. Oswald's, a solid screen extending without interruption from the floor to the

summit of the great Southern Arch of the crossing, besides closing up the extremities of the aisles of the Transept. Herein a distinguished man made a double mistake. This construction did not really produce the desired effect of making the parishioners of St. Oswald's and their services free from the interruption of the Cathedral organ; and, architecturally, it mutilated the proportions of the whole building, as seen from within. Now the latter evil has been remedied; and all this part of the interior is free and open, as when the Benedictines of St. Werburgh's extended their monastic church southwards, in the vain hope that it would be free from parochial intrusion. As to the present condition of this Transept, the restoration of its Eastern and Western sides has been completed externally, as was remarked in the preceding paper, but the reparation and vaulting of the interior wait, like the South front on the outside, for some new impulse of enthusiasm.

* In the "Memoir of Bishop Copleston" (p. 112) it is said that this arrangement was "somewhat startling to ecclesiastical ears, no doubt, but abundantly accounted for by the peculiar and perhaps singular circumstances of the case." The cost of this partition was "£600 and upwards."

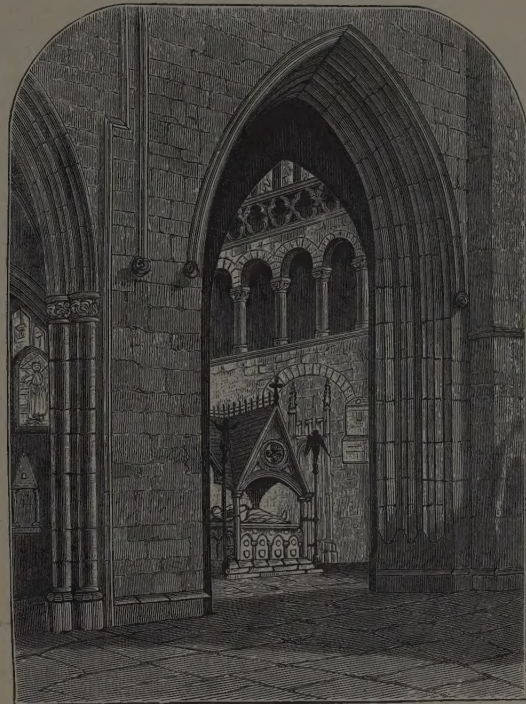
* At some earlier date the Choir seems to have been extended into the Nave itself, one bay westward of the crossing.

One conspicuous feature of the restored Cathedral, concerning which there is a serious difference of opinion, must be noted here in passing. This is the great chandelier, suspended under the Tower, in the middle of the Cathedral. It was strongly felt that some such central feature would be wanted here, when the whole interior became open; and the *corona lucis* in Hereford Cathedral conveyed a suggestion to this effect. More designs than one were made with this end in view, the first having a close resemblance to the fine work at Hildesheim. In the end the present elaborate chandelier was constructed, with some parts in detail suggested by metal-work in Milan Cathedral. That the result is a superb composition in metal cannot be doubted. But it has been remarked that in the place which it occupies it is primary, whereas it ought to be secondary. Moreover, when it is lighted (and the mere task of lighting is difficult and perilous) its heat is injurious to the organ, and the general supply of light in the Cathedral is quite sufficient without the chandelier. It would hardly be proper here to pursue this subject further. If a serious difficulty has arisen in connection with this part of the restored Cathedral, it must be remembered that the whole question of the use of gas in ancient buildings is not one of our easiest or least complicated modern problems.

We just now looked towards the South-East. The reader must now imagine his eyes to be turned towards the North-East. From the place where we are supposed to be standing in the Nave, a short distance westward from the crossing, an excellent view is obtained into the North Transept, which, as was observed in the former paper, retains the dimensions which belonged to it in Norman times, whereas the dimensions of the South Transept have been immensely altered. For four reasons this view has a peculiar interest. In the masonry of the lower part of the walls, and especially in the triforium arcade on the East side, we have before us unaltered masonry of the time of Anselm; on the upper part of the walls we have late perpendicular stonework, connected (as would be seen by a closer inspection) with King Henry VIII. and with Wolsey by bosses in the roof; while on the floor is that fine monument of John Pearson,* the most celebrated Bishop of Chester, which is due in part to the sympathy and respect of American subscribers.†

Before we enter the Choir, attention must be given to the organ, to the screen upon which the organ stands, and to the gates of the aisles of the Choir. This screen and these gates are gifts of the Duke of Westminster. The latter are Spanish; and the distinguishing features of the former consist in sixteen pillars of fine Italian marble. The harmony, which has been produced, in both cases, with the general aspect and arrange-

ment of the interior of the Cathedral is very remarkable, and is the more worthy of attention, because it could hardly at first sight have been expected. As regards the organ, it was said above that, before the restoration began, its place was on a screen dividing the Nave from the Choir, so as to make each invisible from the other, and that it was once in contemplation so to place it, that the whole of the Great South Transept would have been hidden. Now, both in its position, and through the



North Transept and Bishop Pearson's Tomb.

extreme beauty and grandeur of its form, it is very striking as we approach from this Transept; while, through the open arches on which it stands, it partially reveals the other Transept, and yet conceals the disproportion of this small northern space to the rest of the Cathedral.

(To be continued.)

PAINTING OF 'THE ELECTORAL COMMISSION.'



HE painting of 'The Electoral Commission,' by Mrs. Fassett, of Washington, is near completion. It represents the scene in the Supreme-Court room (the old Senate-Chamber) while Mr. Evarts was addressing that important body. The picture was projected soon after the conclusion of the trial, and for nearly two years the artist has worked sedulously at it, with an artistic ambition and perseverance that deserve success. The painting of such a subject might well chill the ardour of many a veteran artist, involving as it does not only numerous portraits of the eminent actors, but also a knowledge of architectural drawing, nice rules of perspective, and finally the task to vivify the scene, in order to relieve it of solemn stiffness.

The scene is taken from a point on the north side of the Court room, which is drawn correctly and painted in an airy, pleasing colour, conveying the sense of space and soft light. The Commission are seated in the chairs of the justices on the left, their desks serving as a barrier between them and the audience, while behind them is the screen of grey-marble columns, with a crimson canopy in the centre, over which is the gallery, packed with eager-faced

listeners. The Commission are thus shown in full view, separated from the crowd, and their range of heads is prominently conspicuous. In a small open space in front, Mr. Evarts stands with extended right arm, and behind and around him the semicircular rows of seats show the important personages of the audience. To enliven the work, and add picturesqueness to its groups, the artist has introduced the gay dresses and gentle faces of her sex.

The first impression made upon the beholder is one inseparable from the subject—spottiness caused by the numberless faces. Then comes the fact of their undoubted excellence as portraits. The heads of the Commission are all eminently so, and this happy success is sustained to the remotest figures. It is not necessary to particularise them, but the heads of Governor Swann, Mr. Hoar, and Mr. Blaine, may be mentioned as perfect. The likeness of Mr. Evarts is a trifle harder and higher-coloured than is natural, nor is he quite attractive enough amid the mosaic mass of old and young heads—silvered and raven-hued, of grave visages and fair faces wreathed with smiles—but that is the great difficulty to be overcome in such a theme. In spite of these defects, the picture is an agreeable one in its fidelity to portraiture, to the place, in harmony of colour, and judicious arrangement of light.

THE LAND OF EGYPT.*

BY EDWARD THOMAS ROGERS, LATE BRITISH CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.

CHAPTER II.



THE modern and European streets of Alexandria are paved with large flat blocks of limestone imported from Trieste, but the narrower streets of the old parts of the town are unpaved, and are consequently dirty or dusty at all times, and during the winter season they are ankle deep in mud. Still, apart from this inconvenience, a stroll through the native quarter is full of varied interest, and it may be accomplished either on foot or on one of the nimble ambling donkeys which are for hire in every street in Alexandria; nor indeed is it considered *infra*

dig. to be seen riding one of these humble animals. Here the natives ply their various handicrafts in their open shops, whilst itinerant vendors of fruits, drinks, or other trifles are calling out their wares with exaggerated praise of their excellence. At a barber's shop, whilst some are having their heads shaved, others may be waiting to be bled, or to have teeth extracted, for the barbers in the East are still barber-surgeons, as they formerly were in Europe. In many of the trades the workmen use their feet as well as their hands; their toes, never having been cramped by tight shoes, are almost as useful as their fingers. Thus the turner works in a primitive manner, turning the axle by means of a bowstring in one hand, and guiding the tool with his other hand and one foot. The native tailor often holds with his toes one end of a garment on which he is working. The silk-worker holds his skeins of silk in his toes as easily as with his fingers; and a woman carrying a heavy load on her head may be seen sometimes to stop, and, without stooping, to pick up minute objects with her feet, and to pass them to her hand by bending back the leg.

Sebils, or public drinking fountains, are to be found in many of the streets, some being well-built architectural monuments, whilst others are perfectly plain, and without any pretension to ornament. To some, little brass cups are attached, that the passengers may use at pleasure, whilst the old and more usual plan is to have brass nozzles, or nipples, set in a marble slab connected by a siphon pipe with the water tank, and the thirsty traveller sucks at these nipples till he has quenched his thirst. The coffee shops are also places of great attraction, especially in the evenings, when they are dingily lighted with hanging oil lamps, and then sometimes a public reciter may be heard relating to the audience one of the many exciting stories, interspersed with poetry, which the Arab-speaking people love so well.

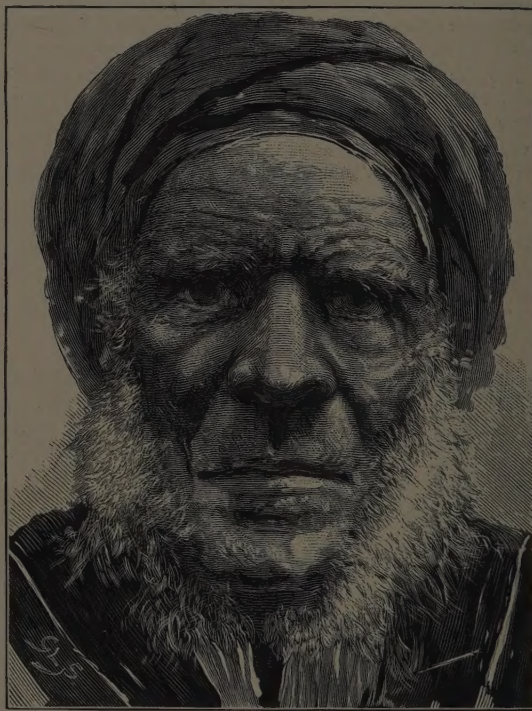
The Khedive and his family have many handsome palaces in the environs of Alexandria. The most important of them, and the one generally occupied by his Highness when visiting this city, is that of Ras-et-tin, situated on the western promontory, and overlooking the western harbour. The name Ras-et-tin in

Arabic means *cape* or *headland of figs*, but the word is more probably of ancient Egyptian origin, though the modern authorities have planted large numbers of fig-trees (which flourish satisfactorily) in order to give a semblance of truth to the Arabic etymology. The Arabs, both in Egypt and in Syria, have been apt to "Arabise" the ancient names of cities, and by changing, adding, or dropping one letter, often produced an Arabic word, instead of translating the original name. Many instances of this system are found in the nomenclature of towns and villages in Egypt. When a town had a Greek or Roman name the Arabs sometimes clumsily adopted it, but more frequently avoided it and reverted to the original Semitic name. In Palestine we find the Greek name of St. Jean d'Acre, *Ptolemais*, discarded, and the Hebrew *Accho* revived in the name 'Akka; but the ancient Shechem, renovated by the Greeks, and by them named Neapolis, is now called Nablous.

The palace of Ras-et-tin is a fine building, erected by Mohammed Aly and enlarged by successive viceroys. The grand staircase is of marble; the reception-rooms are spacious and handsomely furnished. Just outside the precincts of the palace are stables for several hundred horses, which are now almost empty.

The palace called *Number Three*, quite a modern-looking mansion, in a large and well-cultivated garden, is usually occupied by the heir apparent, Prince Mohammed Towfik, during his visits to Alexandria.

The palace at Ramleh was built by the present Khedive, on a site formerly belonging to his late brother, Mustafa Pasha. On



Village Sheikh.

account of two serious misfortunes that occurred here, this extensive building is regarded as of ill omen, and is almost abandoned. It was at first built of brick, and contained a considerable amount of woodwork, and whilst being furnished in a

* Continued from page 40.

most expensive style it was burnt to the ground. The Khedive ordered it to be rebuilt of stone, and it was occupied by some members of the family; but in the summer of 1875 one of his

daughters, the Princess Zeinab, unfortunately died there, and the palace has been shut up ever since.

The palace at Mex, commenced on a grand scale by the late



View of Alexandria from the Palace at Mex.

Viceroy, Said Pasha, was never finished. From it the view across the harbour is very picturesque.

The palace of Gabari was also built by Said Pasha, and in front of it is the racecourse; indeed, the terrace of the palace



Bedouin Encampment.

forms part of the grand stand. Here the very popular Egyptian races were run annually for many years, but the meetings were

abolished about two years ago, on account of combined adverse influences which seriously affected the owners of racing studs;

namely, firstly, the equine epidemic which destroyed nearly all the horses in Egypt; and secondly, the depressed state of the Egyptian finances, that obliged the Khedive to withdraw the pecuniary support with which he had endowed the racing committee.

The atmosphere of Alexandria is exceedingly damp, for the city is almost entirely surrounded by water—the sea on the north, and Lake Mareotis on the south. The heat, being moist, is much more oppressive than that of Cairo, though it never attains

the degree of the maximum heat recorded by thermometers in the latter city.

In ancient times Lake Mareotis was a sweet-water lake, supplied from the Nile by means of canals. During the last few centuries the canals were neglected, and the water in the lake subsided. In the year 1801, during the siege of Alexandria, the English troops cut through a neck of land which separated the dry bed of the lake from the Mediterranean, and thus let in the sea-water, which inundated and laid waste an extensive



Gateway of the Palace at Mex, Alexandria.

tract of country, thereby destroying a large number of villages. Many attempts have been since made to drain it and to render the land capable of cultivation, but hitherto they have been unsuccessful. The lake abounds with fish, and the salt works established here return a good revenue to the Government.

Besides Lake Mareotis, there are three other lakes in the Delta—namely, Etoko, Burlos, and Menzaleh, each separated from the Mediterranean by a very narrow strip of land; and as they are filled partly by the sea and partly by the overflow of the Nile, their brackishness varies at different times of the year.

Near the southern shore of Lake Menzaleh are the ruins of

the ancient city of Tannis, which Brugsch Bey has identified both with Ramses and Zoan of the Bible. His Egyptological studies of geography, topography, and archaeology have led him to the conclusion that this is the city in which the Israelites were oppressed by Ramses II., and that hence their exodus occurred under Menephtah.

Dr. Brugsch's lucid arguments in no way affect the Hebrew narrative, nor do they cast any doubt on the Biblical history of the Exodus. On the contrary, he proves from Egyptian records the minute accuracy of the account with which we are all familiar. But his conclusions tend entirely to subvert our gene-

rally received interpretation of the Exodus. For this, he says, he cannot be taken to task, since for twenty centuries the trans-



Lake Marcotis.

lators and interpreters have wrongly comprehended and translated the geographical indications contained in that part of the Biblical text which refers to the description of the sojourn of the Hebrews in Egypt.

(To be continued.)

GREEK AND ROMAN ART IN ENGLISH PUBLIC SCHOOLS.



HE student of Art has yet to become acquainted with the very alphabet of his study who is unaware that it is to Grecian, and in a secondary mode to Roman, works of Art that the sculptor, the architect, and the engraver, have to look for their noblest models. And the omission of the painter from this list is entirely due—so far as the frescoes of Pompeii, and of the wonderful painting in wax known as the 'Muse of Cortona' go—to the destructive effects of time. Canvas and panel have necessarily shorter life than bronze, or marble, or chalcidony. Our knowledge of the state of the art of painting in Greece is thus unfortunately imperfect. But there can be no doubt that a thorough command of draughtsmanship was possessed by artists who could model the Venus of Milo, or who could engrave that portrait of Alexander the Great which bears the signature of Pyrgoteles. It is no disrespect to the names of Correggio, Raffaele, Michael Angelo, Titian, and other great artists of the Renaissance, to say that a short period of Grecian history covers the time during which the noblest works of human Art were, without question, produced.

We may go a step further without fear of contradiction. For the student of history, of manners and customs, or even of poetry and the drama, nothing can so vividly act on the imagination and raise the process of study from drudgery to a toil that is felt to be ennobling, as the presence of veritable examples of the work, or veritable portrayals of the likenesses of the times and of the persons whose fame is yet unabated on earth. What student would fail to read with greater delight and more abiding advantage the story of Alexander the Great, who has gazed upon his face as it looks out from the intaglio of Pyrgoteles? Who has not a new sense of the beautiful and the grand that reads the account given by Homer of the appearance of Helen on the walls of Troy, after his eyes have lingered on the matchless grandeur of the Venus of Milo in the Louvre? These are striking and signal examples. But as to the truth which they illustrate, there has been no recent edition of a classical work of any great importance or beauty which does not more or less admit the need of illustrating the literary remains of Greece and of Rome by those of the works of artists contemporary with the great epic, dramatic, historical, and philosophical writers of the noblest ages of antiquity.

Thus far, then, the views contained in the memorial which has been recently presented to the Earl of Beaconsfield by a number of gentlemen professionally engaged in the promotion of higher education, as to the importance of giving increased prominence to the study of ancient Art as a branch of classical training, will meet the full sympathy and support of men who are interested in Art education. The Head Masters of Eton, Harrow, and Dulwich, have united with those of Merchant Taylors, of the City of London School, and of Westminster, and with numerous professors (including one of Pastoral Theology) of the London colleges, in requesting the Prime Minister to give assent to an undefined scheme for the formation of a Museum of Casts from the Antique. We do not wish to undervalue the advantage which may be derived from the formation of any new museum. Still, when a body of instructors, who, however eminent they may be in their respective lines, do not include a single name proper to Art in their list, ask for new facilities for study at the public expense, it is pertinent to put the question, How far have these gentlemen availed themselves of the resources actually open to their use?

The tie suggested by the memorial between the new museum and the educational establishments represented is that of forming a provision for the delivery of lectures upon the history of Greek sculpture. This is a worthy and a noble aim. It is not to the credit of English universities, colleges, and seats of high education, that for what is required in this respect English teachers are almost wholly indebted to German writers. We can conceive nothing more adapted to quicken the study of the dead languages than such a series of lectures, if delivered by men of learning, of taste, and of genius, equal to the task. But what need to intrude on the overtaxed time of the Prime Minister to ask for his aid in a matter so wholly within the competence of the memorialists? Why do the Head Masters of Eton and of Harrow follow the example of the rustic made immortal by Æsop, who cried to Hercules to get his cart out of the rut? Why do they not set their own shoulders to the wheel of their own cart? The memorial is said to come from London and its vicinity; and the London schools and colleges furnish most of the memorialists. But the two questions which we have to put are—What new museum would be so central or so superior in any respect to the institutions already existing as to serve for an extra lecture-room for Eton, Harrow, Dulwich, Westminster, Christ Church, Merchant Taylors, University College, and King's College, London? and secondly, supposing such a central position to be found, in what manner is it proposed to utilise it for the benefit of the pupils at these establishments?

The first thing required, in order to give any value to the scheme, would be the appointment of fit lecturers. The choice here, we fear, is extremely limited. A mere perfunctory discharge of such a duty would have the effect of disgusting students with the very

name of classic Art, even as the cram examinations which are bearing such serious evils are now disgusting our young men with every subject which they are compelled to cram. But if a man with the blood and fire of the artist, and with the learning of the classical scholar, be asked to give such lectures, he may be safely trusted with the care of the illustrations.

One of two modes must be followed in such a case. The lectures must either be given at the several schools, or the scholars must attend the lectures at the place selected. In neither case would the simultaneous presence of a number of models be required for the illustration of the subjects. Two or three examples would be as much as would be desirable for each lecture. That establishments like Eton and Harrow should go a-begging to Government to pay for twenty or thirty plaster casts which would adorn their libraries or halls, and be as much part of the machinery of education as grammars and dictionaries, is unheard of. And if anything like a peripatetic or roving lecture be contemplated, why should not use be made of materials ready to hand?

There are in the British Museum, with a great deal of Roman sculpture of secondary value, not a few fragments of unsurpassed beauty of the best Greek school; and there are fine examples of what is second only in artistic value to the sculpture of the time of Phidias and Praxiteles, the portrait sculpture of imperial times. We can cite, on a moment's reflection—besides the immortal Elgin Fates and the frieze and metopes from the Parthenon—the torso of a Cupid in Pentelican marble; the torso of a Nymph, unfortunately discoloured by fire; and the bronze mask of a female, possibly a Hypnos, which are equal to any fragments of antique sculpture known to exist in the world. In the latter instance, too, the object is admirably illuminated. Then, for the second class of examples, the head of Julius Cæsar is a work of the very highest class. Several of the imperial portrait statues, if they were only properly lighted, would appear to be no unfit companions. Some of the later Greek sculpture is of great interest, even if illustrating a conventionalised and debased treatment. Why should not the Eton, Harrow, and other classes, attend lectures on sculpture in the Sculpture Hall of the British Museum, at times set apart for the service?

No study of any cast or reproduction is equal to the study of the real antique. This study, however, even in Rome or in any European capital, must be limited in its subjects; it will, therefore, very properly be aided by a collection of casts. It cannot be too strongly insisted on that this order should not be reversed; the casts, however perfectly executed, can but ill perform the function of the originals. Their subsidiary and imperfect nature must be carefully impressed on the student. Indeed, unless there be so much Art instinct within him as to lead him to feel this difference after a very few lessons, his æsthetic education will never be more than superficial.

F. R. C.

EXCAVATIONS IN THE ROMAN FORUM.



THESE excavations have been continued regularly; seventy-two thousand cubic feet of earth having been removed. The whole extent of the *Via Sacra*, comprised between the temple of the Divine Pius and the Arch of Titus, has been revealed, in part also by means of exploration-wells opened to clean out the great *cloaca* under the street. This *cloaca* is found so well preserved that it will soon be restored to its primitive use. Although the depth as yet reached is still much higher than the ancient one, yet already the summits of many brick buildings appear. Noticeable among these is a semicircular brick wall about four feet in thickness, opposite the northwest corner of the *Basilica Nova*. Other constructions, also of brick, with large pavings of the same material, have appeared in the lowest part of the *Via*. They probably were connected with the temple of Romulus.

The topography of this part of the valley of the Forum has been enriched with a new very important explanation. It is inscribed upon a large marble slab half-broken, which was discovered in front of the Ostian basilica, on the placing of the scaffolds

and machinery necessary for the raising of the new columns to the portico. The date of the stone is A.D. 223, when L. Roscius Ælianus and L. Marius Massimus held the fasces for the second time. The emperor, then, whose name has been erased from the monument, must have been Alexander Severus. The inscription remains thus:—

LARIBVS . AVG . ET .

P. CAES [] II. FELC..
AEDICVLAM . REG . VIII . VICO . VESTAE..
A SOLO PECVNIA SVA . RESTITVER..
NIVS PIVS L. CALPVRNIVS FELIX..
C. IVLIVM . PATERNVM . PRAEF. VIGILEM..
L. ROSCIO AEL..
CVRANTIBVS . M. SERVILIO . CRISPO . ET . M. SERV..

The Region Eighth included the Forum, where, upon the Vico of Vesta, must have stood then the little temple to the household gods of Alexander Severus, the restoration of which is commemorated upon this stone.

LANDSCAPE IN AMERICAN POETRY.

FROM DRAWINGS BY J. APPLETON BROWN.

II.



"Soft airs, and song, and light, and bloom."

BRYANT'S "June."



WHEN the work of a great poet is completed, and it is certain that from him we shall never have another word-picture or song, everything he has left us rises to incalculable preciousness. So is it now with the poetry of Bryant. Always severely studied and artistically perfect, these very qualities sometimes prevented a reader from feeling the warm life that throbbed under the careful finish of his style. His verse never seemed cold to those who gave it loving and reverent study—the only means by which a real artist's work can be understood. To others, it must now open like a new landscape,

reading it beneath the sacred illumination into which his memory has passed, as one of the immortal dead.

Bryant was undoubtedly the first American poet who impressed his countrymen deeply with the charm of their own native scenery. School-children of thirty or forty years since were fortunate in having such poems as "The Forest Hymn," "Monument Mountain," and "June," among the selections in their reading-books; for these not only taught them to appreciate exquisite rhythm, but awakened them to Nature immediately around them—to the subtle changes of the seasons, as distinctively ours as any national peculiarity—to the beauty of the shy creatures that inhabit our wood-

lands ; to our own wild-flower growths ; and to the wonder of our own forests, and mountains, and prairies.

It was our own June, and not the foreign May-day of English verse we had so long and so vainly attempted to naturalise in our thoughts, that breathed through his lines—

“Soft airs, and song, and light, and bloom.”

June, the queen-month of the year, shines with a tenderer radiance in the zodiac, since through her flowers the poet passed forever from our sight ;—

“ . . . Flowery June,
When brooks send up a cheerful tune,
And groves a joyous sound.”

There is an undertone of pathos in this early poem ; the wish that has since become a fulfilled prophecy murmurs through it, like the voice of a beautiful day foretelling its own end. But Bryant's pictures of June are usually full of motion and mirth. Was

the spirit of the month ever so truthfully given as in these inimitable lines ?—

“There's a dance of leaves in that aspen bower,
There's a titter of winds in that beechen tree,
There's a smile on the fruit and a smile on the flower,
And a laugh from the brook that runs to the sea.”

In another familiar poem we have the antithesis of August and June—a delicately-wrought study, also, of contrasted animation and repose, the distinctive characteristics of these two months. It was a happy fancy of the artist, in illustrating the verses, to place the quiet August scene where

“The hills are still, the woods are dumb,
In glassy sleep the waters lie,”

like a gem in its setting of breezy June blossoms. We can feel even



“The hills are still, the woods are dumb,
In glassy sleep the waters lie.”

“When the fresh winds make love to flowers.”
BRYANT'S “Summer Ramble.”

in winter the delicious stir of the season, as we look at the sketch and read the words :—

“When the fresh winds make love to flowers,
And woodlands sing, and waters shout ;
When in the grass sweet voices talk,
And strains of tiny music swell
From every moss-cup of the rock,
And every nameless blossom's bell.”

The poet has an advantage over the painter, in being able to bring into his pictures that movement without some suggestion of which a landscape is dead. Beneath the pen of Bryant, Nature is thoroughly alive. There is scarcely a mood of the winds that does not ripple or sweep across his pages. He makes us see it

“Rock the little wood-bird in his nest ;
Curl the still waters bright with stars, and rouse
The wide old wood from his majestic rest ;”

or, breaking the vast stillness of the prairies into green undulations,—

“Toss the golden and the flame-like flowers.”

But it is not the breeze alone that moves and has life in his verse ; it is everything. It is the sudden rain darkening the air, under which

“Every leaf in all the woods
Is struck, and quivers ;”

it is the climbing mountain-mist, that

“Clings to the flowery kalmia, clings
To precipices fringed with grass,
Dark maples where the wood-thrush sings,
And bowers of fragrant sassafras ;”

or it is the waterfowl fanning with his wings “the cold, thin atmosphere,” where he floats along—

"Darkly seen against the crimson sky."

As magical is his use of tones. All autumn is with us again in that

"Soft, repining sound,
When forest-leaves are bright,
And fall, like flakes of light
To the ground.
It is the autumn breeze
That, lightly floating on,
Just skims the woody leas,
Just stirs the glowing trees,
And is gone,
And wanders on, to make
That soft, uneasy sound."

If Bryant does not always localise his pictures for us, no poet has produced any so thoroughly American in their out-of-door atmosphere. A foreigner may breathe the inmost spirit of our Indian summer and latest autumn, in reading the "Death of the Flowers." Here again the ear lends vivid suggestions to the eye. The "sound of dropping nuts" and the sigh of the south wind intensify the stillness, and a dreamy enchantment clings to leafless boughs, and to the dim and scattered gold of wild-wood flowers, while through the trance-like suffusion of earth and air—

"Twinkle in the smoky light the waters of the rill."

With Bryant, the forest-blossoms grow up in their separate beauty, each in its own place and season; no imported lilies and



"But who shall bide thy tempest, who shall face
The blast that wakes the fury of the sea?"
BRYANT'S "Hymn to the Sea."

daisies, but the common native flowers that children know and love—the yellow violet and the squirrel-cup, the late aster, the golden-rod, and the fringed gentian.

Yet there is not the least pettiness in these foreground studies. The

" . . . Delicate forest-flower
With scented breath, and look so like a smile,"

leans out from dim vistas of the aboriginal wilderness, where the footprints of deer and red-man are scarcely obliterated from the sod, under

"Old trees, tall oaks, and gnarled pines,
That stream with gray-green mosses."

And, for largeness of delineation, for that firm, clear touch which seems to create a world in one sweeping outline, and which belongs to the greatest artists only, Bryant is preëminent among his brethren. In "The Prairies," "The Antiquity of Freedom," and in many other poems, we have noble renderings of our New World scenery:—

"Lone lakes—savannas where the bison roves—
Rocks rich with summer garlands—solemn streams—
Skies, where the desert eagle wheels and screams—
Spring bloom, and autumn blaze of boundless groves."

When Bryant gives us a picture of the sea, it is characterised by this same grandeur of handling—the steady, gradual increase

of power that we feel in the gathering waves themselves, as they approach flood-tide. There is the bright, glancing, limitless expanse, upon which eye and thought find themselves powerlessly borne away:—

“ . . . I look forth
Over the boundless blue, where joyously
The bright crests of innumerable waves
Glance to the sun at once, as when the hands
Of a great multitude are upward flung
In acclamation.”

The picture changes from this scene of calm beauty to one of tumult and storm:—

“ But who shall bide thy tempest, who shall face
The blast that wakes the fury of the sea?”

There is the fierce havoc of the hurricane among conflicting armadas, when

“ . . . The vast hulks
Are whirled like chaff upon the waves; the sails
Fly, rent like webs of gossamer; the masts
Are snapped asunder.”

And there is the dry land arising from the sea in the verse, with the slow, patient certainty which characterises the work of the coral-architect:—

“ . . . From age to age
He builds beneath the waters till, at last,
His bulwarks overtop the brine, and check
The long wave rolling from the southern pole
To break upon Japan.”

In the poem called “The Unknown Way,” where the fancy is led on without a clew, until the last stanza but one is reached, there is more of sea-vastness than in pages of mere description. Yet it is only a hint and a question:—



“ The new moon’s modest bow grows bright,
As earth and sky grow dark.”
BRYANT’S “The New Moon.”

“ Dost thou, O path of the woodland,
End where these waters roar,
Like human life, on a trackless beach,
With a boundless sea before?”

The meditative nature of the poet sometimes invests his creations with a solemnity almost too austere, but they are not on that account less great.

There is a sort of twilight tenderness in some of his more delicately-drawn pieces, in its way unequalled; as in the lovely evening sketch, where

“ The new moon’s modest bow grows bright,
As earth and sky grow dark.”

Through all Bryant’s poetry we feel the presence of that noble reserve which accompanies the highest Art, that reticence of genius which gives more in its wise withholding than in a too prodigal bestowing. He opens for us only now and then a glimpse into his favourite haunts; yet the Hudson, the Kaaterskill, and the groves and rivulets of his native hills, are paradised for us in his poetry.

He is *the* landscape-painter among our poets, none of whom seems to have lived always, as he, in close and secluded sympathy with Nature. His verse shows that, even through the years which were given to business in the city, his heart was with her in her most sequestered retirement. With what constancy and devotion he loved her, and how graciously she rewarded him with an intimacy of communion such as few know how to attain and to keep, he has, in part, told us:—

“ . . . The sunshine on my path
Was to me as a friend. The swelling hills,
The quiet dells retiring far between,
With gentle invitation to explore
Their windings, were a calm society
That talked with me and soothed me. While I stood
In Nature’s loneliness, I was with one
With whom I early grew familiar, one
Who never had a frown for me, whose voice
Never rebuked me for the hours I stole
From cares I loved not, but of which the world
Deems highest, to converse with her. When shrieked
The bleak November winds, and smote the woods,

And the brown fields were herbless, and the shades
That met above the merry rivulet
Were spoiled, I sought, I loved them still; they seemed
Like old companions in adversity.
Still there was beauty in my walks."

The snowy woods are no less a delight to him:—

"When the slant sun of February pours
Into their bowers a flood of light."

And how perfect is that glimpse of the passing of winter into
spring!—

"... When the noisy streams
Are just set free, and milder suns melt off
The plashy snow, save only the firm drift
In the deep glen, or the close shade of pines.

... Along the quiet air
Come and float calmly off the soft, light clouds,

Such as you see in summer, and the winds
Scarce stir the branches. Lodged in sunny cleft,
Where the cold breezes come not, blooms alone
The little wind-flower, whose just opened eye
Is blue as the spring heaven it gazes at—
Startling the loiterer in the naked groves
With unexpected beauty."

For Nature, Bryant has no vain showering of epithets, no tricks
or coquetries, but the simplicity of a grave, faithful, unswerving
love, which sees and reveals her as she is, through insight given
only to the pure in heart.

Nature is transparently herself in his verse; therefore it is both
satisfying and suggestive. And, therefore, while the beloved poet,
in passing from earth, leaves his place an unfilled blank, his poetry
must forever remain to his countrymen among the most precious
of their possessions.

LUCY LARCOM.

AMERICAN PAINTERS.

JASPER F. CROPSEY, HORACE W. ROBBINS, AND WYATT EATON.



The Old Mill.—From a Painting by Jasper F. Cropsey.



JASPER FRANCIS CROPSEY is a native of Rossville, Staten Island, and was born February 18, 1823. In his thirteenth year he received from the American Institute in New York a diploma for the best specimen of architectural modelling, and soon afterwards another diploma for architectural drawing. For five years he studied architecture in the office of Joseph French, meanwhile taking lessons in landscape-painting under the direction of Edward Maury. At the age of twenty, having been overtaken by ill-health, he withdrew into the country, and devoted himself to making studies from Nature. His 'Greenwood Lake,' sent to the National Academy Exhibition, won for him an election as Associate of that institution. It is said that he was the youngest Associate of the Academy

ever elected in this country. Architecture still had for him the attraction of a first love, and one of his best works is the chapel at the New Dorp Cemetery on Staten Island. In 1847 he went to Europe, and visited London, Paris, Switzerland, and Italy, spending the winters of that year and the next in Rome, and travelling a good deal in the company of Mr. W. W. Story and Mr. C. P. Cranch. His principal pictures at that time were 'Jedburgh Abbey,' painted for Mr. John Rutherford, and 'The Pontine Marshes,' painted for the Art Union. In 1849 he returned to America. His 'Sibyl's Temple' and 'Peace and War,' allegorical subjects, are in the gallery of Mr. Harrison, of Philadelphia. Another important example is 'The Times of Queen Elizabeth,' a landscape with a hawk-park. He became an Academician in 1851, when Mr. Durand was President of the Academy. Four years afterwards he

made his second visit to Europe, and spent seven years in London. Those years Mr. Cropsey even now contemplates with extreme satisfaction, and with utmost readiness to relive them should Destiny so decree. He was a regular exhibitor at the Royal Academy exhibitions, and found easy sales for his pictures both within and without Burlington House. He was presented to the Queen. He became acquainted with Mr. Ruskin and other literary and artistic luminaries, in whose radiance he delighted to gird up his loins. 'Richmond Hill,' one of his characteristic works, found a purchaser in Mr. James McHenry; and 'Autumn on the Hudson River' was sold while hanging in the International Exhibition of 1862. To that great fair he was an assistant commissioner, and for services rendered there he received a medal. About this time he made illustrations for Poe's works, for 'The Poets of the Nineteenth Century,' and for Moore's poems. The originals for these designs are now owned by Mr. Tom Taylor. The London pub-

lisher, Mr. Gambart, possesses a series of sixteen oil-paintings representing American scenery.

Mr. Cropsey came back to America in 1862, and painted two more pictures for Mr. McHenry, of London, entitled 'Wawayanda Valley' and 'Ramapo Valley.' His 'Bonchurch' and 'Bridge at Narni' were bought by Mr. Butterfield, of England. At the Centennial Exhibition he was represented by his 'Old Mill,' which received a medal and diploma, and was engraved for the Centennial catalogue. The artist's capacity for architectural work displayed itself in his supervision of Mr. George M. Pullman's house at Chicago; in his building of the same gentleman's cottage at Long Branch; and, more recently, in his construction of the beautiful stations on the Metropolitan Elevated Railway in New York.

Mr. Cropsey's pictures are known as well and as widely as those of any other American painter. Especially of later years, they have displayed perhaps an undue emphasis of local colours. Most



Sunny Banks of the Ausable.—From a Painting by Horace W. Robbins.

of them depict autumn scenes, in which the foliage usually approaches splendour; and all of them speak of an earnest appreciation of and delight in natural beauty.

MR. HORACE WOLCOTT ROBBINS was born in Mobile, Alabama, on the 21st of October, 1842. His father and mother, who were natives of New England, removed to Baltimore in 1848, and in a few years placed him in Newton University in that city. After taking lessons in drawing of August Weidenbach, a German landscape-painter, he went to New York and entered the studio of Mr. James M. Hart. In 1863 he was elected a member of the Century Club, and in 1864 an Associate of the National Academy. In 1865 he visited the island of Jamaica in company with Mr. F. E. Church, and sketched industriously for several months. Then he crossed the Atlantic to England; spent many weeks in Holland in the presence of the landscapes of Ruysdael, Hobbema, and other masters, and opened a studio in Paris, where he was fortunate enough to receive some instruction from Rousseau, and to meet Fromentin, Diaz, and similarly distinguished men.

In 1866 Mr. Robbins sketched in Switzerland, and again took a studio in Paris. The next year was the year of the great International Exhibition in that city—a season of unusual opportunities, which he proceeded to make the most of. He returned to New York in the autumn of 1867, and has painted seven or eight landscapes annually ever since. His summers have been passed principally in the Farmington Valley, in Connecticut, where he found the materials for his 'Roadside Elms' and 'Mount Philip,' which were exhibited in the Goupil Gallery in New York. His views in Virginia, New Hampshire, Vermont, Maine, Jamaica, Germany, France, and Switzerland, embrace landscapes of widely-varied beauty.

MR. WYATT EATON was born in Philipsburg, a small village of two hundred and fifty inhabitants, on Missisquoi Bay, a part of Lake Champlain, in Canada, on the 6th of May, 1849. His parents were Americans. At the age of eighteen he came to New York City in order to study drawing from the antique in the school of the National Academy of Design. In those days the institu-

tion had no regular professor. Mr. Edwin White, Mr. Emanuel Leutze, Mr. Henry Peters Gray, and Mr. George A. Baker, by turns furnished the instruction received by the students, one of the four giving two weeks' services, and then being succeeded by another one. The views and monitions promulgated by Mr. White were in pleasing contrast with the teachings of Mr. Leutze, Mr.

Gray, and Mr. Baker, each one of whom also presented a similar contrast when in juxtaposition with either of the other two. "Every teacher," says Mr. Eaton, "contradicted every other teacher—a decided advantage to the pupils, because it made them think for themselves, and threw them upon their own resources." Having become acquainted with Mr. J. O. Eaton, a portrait-painter



Morning.—From a Painting by Horace W. Robbins.

of repute in the city, but not a relative of Mr. Wyatt Eaton, the latter entered his studio the next year. During the summer of 1868 he painted portraits at his father's house in Canada. He continued to paint portraits in the summer months in his father's house, and in 1870 produced his first landscape with figure—a picture called 'The Farmer's Boy,' a youth standing on a log in the fields, and whistling with his fingers. In spite of very natural crudeness in execution, the work displayed true poetic feeling and

pictorial instincts. Two years afterwards he went to Europe. In London the later landscapes of Turner were the source of his chief pleasure and deepest inspiration; beside their bright, clear colours the efforts of the old masters in the National Gallery seemed dark and discoloured. He drank full draughts from that Pierian spring. The works of Mr. Whistler also, especially their decorative qualities, attracted him strongly, and the courtesies accorded him by that artist were very helpful and opportune. The

renewed sight of the old masters in the Louvre awakened his profound admiration. In pursuance of his original intention, he entered the *atelier* of Gérôme (in the École des Beaux-Arts), a room about fifty feet square opening from an anteroom used for the hanging of hats and overcoats and for the study of the antique. Gérôme went there twice a week during the season, and stayed an hour at each visit, criticising the performances of about sixty pupils. When the composition was a large one, too large to be brought conveniently to the *atelier*, he went to the student's own studio, and examined it there, charging, of course, nothing for his services in either place. Mr. Eaton began to draw from life, and, at the end of six months, to paint. During the winter he became acquainted for the first time with the works of Corot, Millet, Diaz,

Rousseau, and Dupré—and was allured to Barbizon, a village on the outskirts of the forest of Fontainebleau, because Millet lived there. Half of his time for the next four years was spent in and near Millet's house. Gérôme he respected as a great teacher of *technique*; Millet he revered as a great master of art.

The winters in Paris brought him again under the instruction of Gérôme. In 1874 he painted his 'Reverie'—a woman leaning against the mantel, her face in full light and reflected in the mirror—and exhibited it in the *Salon* that year.

In the spring of 1875 he began to make studies for his 'Harvesters at Rest,' which we have engraved, and in the spring of the next year painted the picture. The growth of this work was in this wise: First, the artist made a preliminary sketch just as he

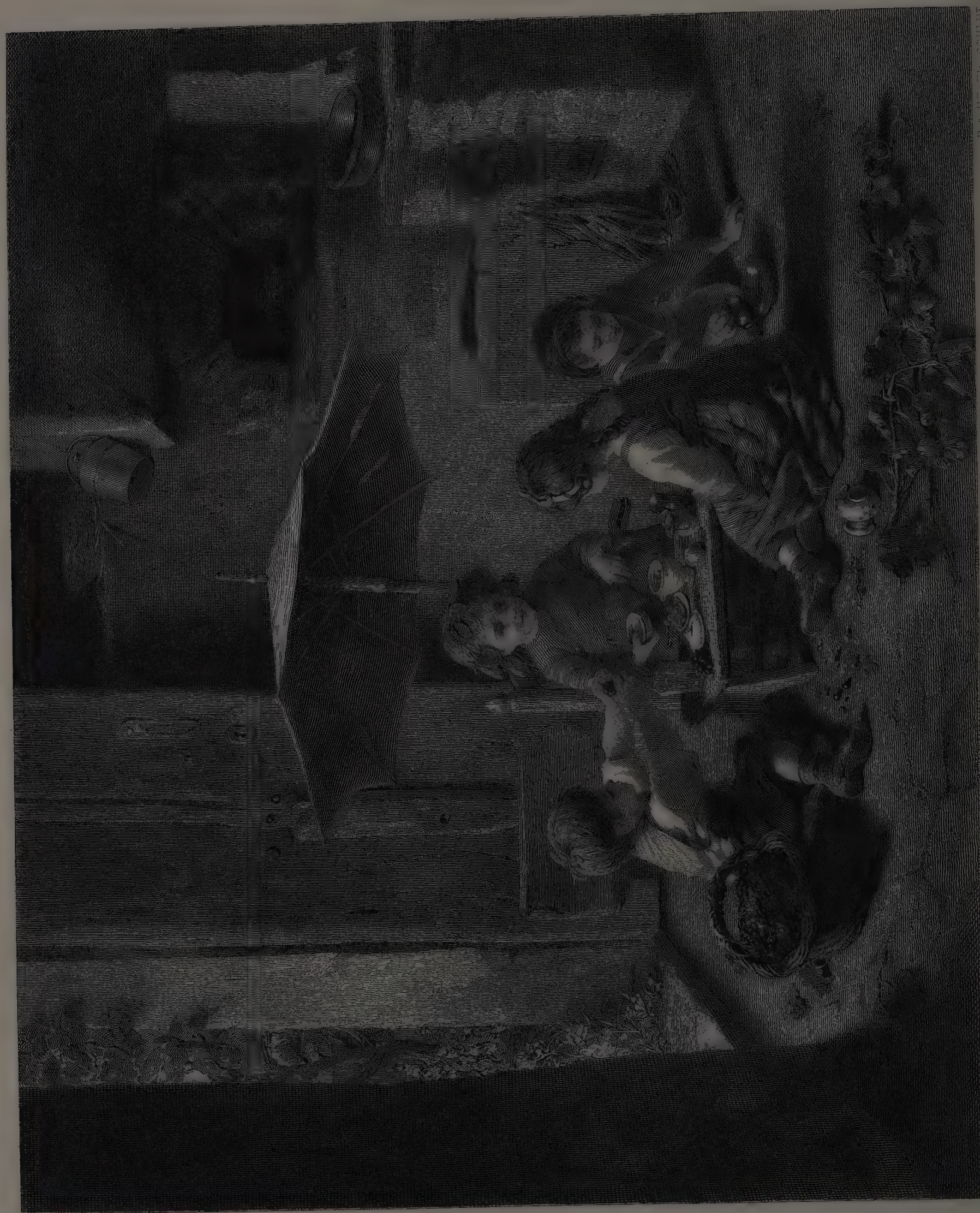


Harvesters at Rest.—From a Painting by Wyatt Eaton.

was leaving Paris for his summer stay in Barbizon. The subject he had had in mind for several years, and had intended to express it in a scene in the interior of a house into which a labourer, after his day's toil, was entering, while his wife, with a child in her arms, was waiting to welcome him. During the harvest of the previous season, however, a scene in a wheat-field had induced him to carry out the idea in the open air instead of within-doors. On arriving at Barbizon, he began to make studies in colour and drawings for the picture—in rye-fields, so it happened, whose appearance is not dissimilar to that of wheat-fields—all the studies and drawings being in hand simultaneously, some of them being very slight and meagre; others, like the study of the distant village, elaborate. The picture was a composition throughout, and, while no part of it was a literal transcript, every part was founded upon a separate study from Nature.

To the New York Academy Exhibition of 1875 Mr. Eaton sent

his 'Reverie,' the hanging committee refusing one of his landscapes with figures, which two years afterwards was accepted by another hanging committee in the same place. He returned to Canada in the summer of 1876, after an absence in Europe of four years, and painted portraits in Montreal. While on a visit to New York City in January, 1877, he was offered the position of instructor in drawing in the schools of the Cooper Institute, an offer which he gladly accepted because it enabled him to widen the range of his opportunities for study, and to increase the sympathy of his environment. Early in 1878 he made a portrait-drawing of the late Mr. William Cullen Bryant, who gave him eight or nine sittings. The work was an order from *Scribner's Magazine*, was engraved for that periodical by the artist Cole, and is said to have been pronounced by the most intimate friends of the poet the best portrait of him ever produced. His latest pictures are portrait-drawings of Longfellow, Emerson, and Whittier.



P. A. HEATH SCULPT.

P. SEIGLIAC. PINA

ILLUSTRATED CATALOGUE OF THE PARIS INTERNATIONAL EXHIBITION.

XI.

THE Iron Gate of WAAGNER, of Vienna, was classed among the best exhibits in Paris. It is a pure example of Art, considered with reference to execution as well as design. It was in

the Austrian department, and is of cast iron, designed by one of the noted artists of the empire. Other examples in that way were neither numerous nor good.



GLASS ORNAMENTATION.—Continued.

THE Messrs. Webb, of England, have introduced charming variations in the party-coloured work referred to last month, of which they have produced numerous examples, various and beautiful in

form; and most delicately engraved: one variety—in light opaque or semi-opaque green over white, with a little well-disposed foliage and other ornament, is extremely delicate. But these manufacturers have made another innovation in superposing glass of three tints in the same object, and engraving to various depths, so

BARBEDIENNE—the name had in 1867 the power it has not in 1878—the great leader of “furniture decoration,” of objects of Art, and of elegant and graceful productions of Art manufacture

for all places and purposes, did not come to the front in strength at the Paris Exhibition under the Republic as he did at the Paris Exhibition under the Empire. We do not mean that his exhibits



are of inferior order, but those of which he supplies us photographs we assume to be his best. Though all possible justice has

been done by the engraver, the productions are not such as to create the impression the firm made in many former years.

as to produce not only the three tints, but their half-tints, and even gradations of these. Supposing a vase in white crystal, over which is first a layer of blue, and then one of yellow, and that the various parts of the ornamentation are engraved to different depths, the two lower strata would show through more or less conspicuously, and yellow, green, and blue, in all their graduated tints, would be visible.

Another beautiful form of ornamental glass is that of enamelling. The churches of Spain and elsewhere were in old times

decorated with lamps of glass, generally green, enamelled with bright-coloured flowers and other ornaments. These are well known to amateurs. A number of exquisite examples of this old glass were included in the Oriental section of the Retrospective Museum of Art in the Trocadéro Palace. Some few years since M. Brocard, of Paris, revived this elegant manufacture, and produced, and still produces, admirable representations of old pieces as well as many adaptations of his own. The new glass has attracted much attention, and may be seen in any of the great

M. GUERET, a well-known cabinet-maker of Paris, contributed to the Exhibition a large number of admirable works, designed with rare Art power, and executed with refined delicacy, in various woods—generally in satin-wood inlaid—all possessing thorough

artistic merit. We give two examples: they are in the style that has been favoured in France time out of mind, and which still keeps its place in the mansions of the aristocratic and wealthy classes.



museums. Other French glass-manufacturers have followed in the footsteps of M. Brocard in producing enamelled glass-ware of various degrees of excellence.

The Austrian and Bohemian glass-manufacturers have introduced some new and beautiful modes of decoration, taking simple forms, such as that of the flask or the amphora, in pure crystal; they overlay it with a kind of filigree-work in gold, or gold-coloured glass, and produce very pleasing effects, and with the gold in many instances they have introduced coloured enamels more or less lavishly. When executed with skill, these produc-

tions are most brilliant and effective, but such work is always in some danger of being carried to excess. Another of their modes of decoration is that of gilding the body of the vessel, and then laying enamelled work on the gold ground: some very beautiful examples of this kind are exhibited, but the fact of the glass disappearing entirely, and being converted into gold, is scarcely admissible from an Art point of view. If a metallic vase be required, it had better be made of copper and gilt: a gilded glass vase is a brittle substitute.

Another application of enamel on Bohemian glass recalls again

Mr. JAMES HILLIER, of England, who is held in high repute as an organ builder, exhibited an instrument which he calls the "Orchestrophone." It is described as "a reed organ with two manuals, containing twenty-five stops, with

thirteen sets of reeds (of two and a half octaves), two knee swells, and two heel-movement pedals." We have only to do with the



Art employed to decorate the case, which is good, although somewhat over-elaborate. As a specimen of Art manufacture it is of great excellence, highly and carefully finished in all its parts. It will be a grand acquisition in some building of

magnitude, where the music it creates can have its full sway.

the famous Barberini Vase, and was evidently based upon it: this is enamelling in white on a black ground, of which there are several examples. In effect, this work also recalls the beautiful grisaille enamels of Limoges. M. Salviati and the Venice and Murano Company presented some charming applications of enamelling and other ornamentation to glass, especially in the Venetian and other old Italian styles.

The iridescent glass which obtained immense success in London a year or two since is now manufactured by all the European glass-makers. In England it has been confined to a few

simple objects, and its vogue seems to be waning, but the Bohemians have applied it much more extensively, and have adopted it for what may fairly be called *objets d'Art*. It appeared in the Austrian and Bohemian courts in an infinity of shapes—plain, flecked with delicate spots fine as snow, enamelled, and otherwise ornamented. Herr Lobmeyr, of Vienna, one of the most famous glass-manufacturers on the Continent, has carried the application of this rainbow glass beyond any other manufacturer. In the Exhibition his contributions filled an immense space, admirably arranged, and included every kind of glass of which we have

We engrave additional works issued by the firm of BAGUES, famous bronzists of the French capital, who have long held a foremost place among its most celebrated producers. Their works are, as will be seen, sometimes classic,



though more often quaint. They owe much of their renown to the fact that one of the firm is an artist of considerable ability, and that he is ably seconded by experi-

spoken, ranging from a plain wineglass to a perfectly regal service, designed by an eminent artist, Herr Schmidt, set in silver-gilt and ornamented in the richest manner, and presented to the Hôtel de Ville of Vienna some time since. There were two large vases, each, with its pedestal, measuring perhaps five feet in height, the form an elegant variation of the usual Bohemian vase, made of this glass, most judiciously heightened by the application of enamel and gold.

A greater novelty even than the iridescent is the bronzed glass

enced hands; consequently the position occupied in Paris by the esta-



blishment is very prominent, manufacturing as it does not only for the



few, but also for the many, and satisfying alike the critic and the public.

of Messrs. Webb, consisting of fine green glass, bronzed by means of metallic oxides, which, while assuming somewhat the appearance of metal, does not lose its character of glass, but remains translucent, with very beautiful metallic reflections. The examples exhibited were principally small vases after antique models, and several are copies of pieces found in the excavations in Greece by Dr. Schliemann. Bronzed glass is as beautiful as it is novel. Mr. Jenkinson has succeeded in producing a kind of iridescent glass which has a peculiar gold reflection which we have not observed

This page contains a very beautiful Cabinet of ebony inlaid with ivory, the work of GIOVANNI GATTI, of Florence. It has much of the charming character that gave to Italian Art workmanship the renown it has

retained for centuries. In the estimation of perhaps the best judges, the style continues to be unrivalled for grace, refinement, and beauty. The artists who designed, as well as those who executed, such modern Art



creations have always at hand the purest models of the best schools. Moreover, they are soundly educated. It is, therefore,

almost as a matter of course that they produce only works which are veritable achievements of the highest order of merit.

elsewhere; and more than one exhibitor showed specimens of classic and other forms of jugs and beakers made of glass of an olive or other tertiary colour, which have been extremely admired by some connoisseurs: where the shape is good and the colour even, these new vessels are most agreeable to the eye.

When we consider the antiquity of glass—the exact date of which we have yet perhaps to learn—when we regard the exquisite work of the Greek artist in the Barberini vase, and think of Wedgwood's reproductions, it certainly seems marvellous that the application of superior Art to glass should have been so long de-

ferred. The reign of cut glass seemed triumphant as it were but the other day, and now it is nearly ended. The work of the seal-engraver and cameo-cutter always stood high in the estimation of connoisseurs, and such cameos as those we see in the Bibliothèque Nationale of Paris and other great institutions are held priceless; but the engraver on gems and onyx is sadly confined by the cost of the material in which he works, and the size of the pieces at his disposition; and the shell is a very poor substitute for the onyx cameo.

In the beautiful brilliant glass of the present day we have a 'ma-

Messrs. GREEN and NEPHEW, of London, contributed several admirable examples of glass, as applied more especially to Chandeliers. They have done so at nearly all the exhibitions since that of 1851, and it has been our privilege to engrave several of them. They are conspicuous for lightness, grace, and



harmony of composition, and are always charming specimens of good taste in arrangement: it is needless to say they give light either by gas or candles. As such works are prominent ornaments in gracefully decorated apartments,

terial which possesses very remarkable qualities, none so high perhaps—transparency alone excepted—as gold, silver, or fine marble, for example, possesses, but still undoubtedly great; and it has the grand advantages of being procurable of almost any size and at a comparatively moderate cost; that of homogeneity, an important fact to the glass sculptor; and, lastly, of being unaffected by climate. Considering all these circumstances, it is not rash to assert that the artistic ornamentation of glass is yet far from having attained its zenith, and is capable of being carried to a high degree of perfection as a fine art. It must not be forgotten that it

it is above all things necessary they should be beautiful—a perpetual refreshment to the eye and



mind. The Chandelier we engrave will sustain the strong recommendation we give. The two



pretty and pleasing specimens of good Table Glass are introduced merely to fill up the page.

is the only artificial substance which may be made of almost any colour, and transparent, translucent, or opaque, as desired. These are wonderful qualities, and only not generally noticed because the fact is patent to all.

ENAMELLED WORK.

CLOSELY connected with the two subjects last dealt with—namely, Pottery and Glass—is the interesting one of Enamelling; but, although so closely connected with these, it is largely applied

The engraving on this page is of the Boudoir of her Royal Highness the Princess of Wales, the much-lauded work of Messrs. GILLOW, of London and Lancaster. It is in the

"Adams" style, the walls being hung with blue and decorated satin. The richly inlaid and engraved woodwork has, in parts, plaques of delicate carving in box-wood. Much interest is



centred in the pilasters, the groundwork of which is of cream-colour ribbed satin, with a design upon it in raised gold and

shades of delicate blue. It is an entirely new feature in interior decoration, and cannot be surpassed for richness and delicacy.

to metal-work, from a cast-iron saucepan to the most exquisite production of the goldsmith or jeweller. Enamel is a coloured glass or glaze, and requires to be submitted to sufficient heat to vitrify it, and, being once vitrified, may be said to be indestructible, or at any rate unalterable under ordinary circumstances. While the substance holds together the colour is as bright and beautiful as the day it was melted in its place.

Every nation, or nearly so, whose works are known to us, had its methods of enamelling. In Europe until very lately it had almost been forgotten as an art; in China and Japan it contin-

ued to exist as an industry, but the art may be almost said to have been lost; and, while old Oriental enamels were estimated at fabulous prices, new work was regarded as almost beneath notice. Much of this arose doubtlessly out of the ignorance of dilettanteism and the servile following of fashion. M. Campion—a French chemist who went to China some years since, and brought home and published much valuable information respecting Chinese industries—says that at the present day the Chinese can copy an old work perfectly, but that they have no longer the capacity for originating anything new of the best class.



THE FIRST FLIGHT.

ENGRAVED BY W. ROFFE, FROM THE STATUE BY A. BRUCE JOY.

OUR STEEL ENGRAVINGS.

THE CRITIC.

(Frontispiece.)

J. L. MEISSONIER, H.R.A., Painter.

DESCLAUX, Engraver.



THE versatility of M. Meissonier's pencil is seen in the contrast afforded by the subject of this picture and that of the last we engraved of the works of this master—in our number for November, 1878—in which a priest is praying by the bedside of a dying man: an unusual subject with the artist, who seems to be following out the natural bent of

his mind more when he paints such themes as 'The Critic,' and others somewhat analogous to it, which will readily suggest themselves to the mind of any one who has studied the works of this popular and highly-gifted painter of the French school, who is as well known, at least by name, in every civilised city of the world as in his own. An Art connoisseur, habited in the fanciful but picturesque costume of a portion of the seventeenth century, is minutely examining a small picture on the easel of a youthful artist—for he seems to be little more than a boy—who stands by, brushes in hand, anxiously waiting the critic's verdict. The expression of the face of each figure is earnest in its respective character, and the two are well grouped. The furniture and properties of the studio are, equally with the figures, painted with a minuteness of detail M. Meissonier has made his own; and, as a writer in a contemporary journal remarks—in terms too eulogistic, we think—"There is but one such master in the known world:" still there are but very few who could be put in competition with him for marvellous finish; and it is this quality—opposed as it is in his works to littleness of manner—that constitutes in many minds the great value of his pictures.

THE QUEEN OF THE VINEYARD.

P. SEIGNAC, Painter.

F. A. HEATH, Engraver.

M. PAUL SEIGNAC is a French artist who studied under M. Duverger and M. Picot, and has long held a leading position as a *genre* painter in the schools of his native country. His subjects are very varied, but generally of a simple domestic kind. His 'Queen of the Vineyard' was purchased out of the London Pall Mall Gallery in 1877 by its present owner, who has very kindly allowed us to engrave a picture which in every way is a coveted

work, albeit of a homely character. A group of cottage children, having effectively performed their parts as grape-gatherers, have assembled in what appears to be the bakery of the dwelling, and, like good disciples of Bacchus, are manufacturing, in their way, the juice of the purple grape into wine "of its kind." Evidently the juvenile growers do not purpose to hold their vintage till it ripens and becomes mellow, till it comes to maturity: they seem to be consuming it almost as soon as the grapes are pressed out, the 'Queen' herself, seated under the canopy formed by an old umbrella, setting the example of self-indulgence by emptying her bottle into a sort of jar, while one of her subjects pours out her share of the brewing into a kind of hand-basin; in fact, almost every vessel within reach is utilised for vintage purposes. The picture is as amusing in subject as it is thoroughly good in design and execution.

THE FIRST FLIGHT.

Engraved by W. ROFFE from the Statue by A. BRUCE JOY.

THIS work may be classed with those sculptures which are strictly called picturesque: it has all the elements of a picture in it as regards design. It was exhibited at the London Royal Academy in 1877, and appears to have been suggested—or at least it was accompanied, as a motto, in the catalogue—by Tennyson's simple lines:—

"What does little birdie say
In her nest at peep of day?
Let me fly, says little birdie,
Let me fly away."

The pretty young maiden, who has captured and holds in her hand a nest full of these little warblers, whose open beaks tell more of breakfast-time than liberty, has one on the top of her finger, and is desirous of giving it freedom; but "birdie" is too timid, evidently, to quit its foothold, and perches on the girl's forefinger, fluttering its wings and happy in the sense of security. There is something very attractive in the upper part of the figure, but the arm of the would-be liberator is too attenuated for a girl whose face and body look well nourished and in good healthy condition, and her lower limbs are certainly out of drawing. The attempted foreshortening of the right leg is wrong; if the foot were placed flat beside the other, the knee would not nearly be on a level with its companion, and the thigh is thereby most unduly elongated as the limb is presented to us.

BIBLIA IN THE LENOX COLLECTION.

II.



IN some cases copies of the Mazarin edition of the Bible are divided into more than two volumes. The volumes are without signatures, catchwords, or running titles. The columns measure about three inches and three-fourths in breadth, and eleven and one-fourth in height; the space between them is about seven-eighths

of an inch in width. The first three lines of the work, beginning with the top of the first column on the recto of the first leaf, are printed in red. The large Gothic characters which are employed most resemble those of the *Speculum Humanae Salvationis*. The rubrics were left blank by the printer, to be written in by hand; spaces were also left for the introduction of illuminated capitals. When the caligrapher's task was at an end, the work passed from him into the hands of the illuminator, who made use of the hair pencil. Lambinet has mentioned the characters of

this work as large and inelegant; and he discovered "une difformité monstrueuse" in the body of the work. All this execution was considered by Heineken, on the contrary, to be entirely perfect—not, we are bound to believe, because he loved the truth about Art less, but the fatherland more. The quality of the ink used in the printing was particularly noticed by Mr. Ottley, in consequence of its differing greatly from that of the ancient block-books, of which impressions were taken off with a brownish tint, and apparently in distemper, by means of friction. It appears to be a suitable ink for such impressions, such as had not before been made use of, but made its appearance, as bibliographers have noticed, almost simultaneously with the invention of metal types.

In the character of their embellishment the difference in the various copies is considerable, in part accounting for variations in values. From the vellum copy in the British Museum, usually considered a very beautiful one, a full-page reproduction is given

in Mr. Humphrey's work; but this fac-simile is very badly executed, the colours wanting richness, and the register being quite imperfect.

The copy on paper belonging to Mr. Lenox is illuminated with singular beauty, containing miniatures of high Art. The first page of the second volume, beginning with the epistle of St. Jerome, may be compared in this respect with those exquisite manuscript-books produced at Bruges, or the Italian missals illuminated by the greatest artists of that day. In the splendidly-designed borders and spaces between columns are to be seen delicate blue-bells and birds charmingly poised. The initial is a gem of transcendent loveliness. The body of the letter comprises two miniatures, one placed above the other. The uppermost of these is a representation of the Madonna and Child. The mother is robed in garments of blue and crimson and gold; the child in white, with touches of gold and crimson. A hand of the infant is outstretched, with an action extremely fine. The faces of both are full of living and divine charm. In contour and expression these figures are hardly surpassed by the noblest examples in sacred Art, and this although they occupy less than an inch in length of space. The lower miniature, set into a background of ultramarine and crimson and gold, represents St. Jerome grasping the collar of a sphinx.

The water-marks of the paper in this edition were at one time an object of considerable attention, their character having been supposed to affect the question of the date of the work. But, after five years' attention to the subject, Mr. Samuel Leigh Sotheby departed from his father's opinions, and from his own previous statements founded upon his father's memoranda. The mark of the Bull proper, which represented the arms of Calixtus III., was conceived by the elder Sotheby to have some reference to that pope wherever it was made use of, as many of the early paper-marks illustrated papal insignia. But, as that mark was afterwards found to occur in portions of the Mazarin edition, his hypothesis in relation to its significance would nullify the idea of the work having been printed as early as usually supposed, Calixtus not having ascended the papal throne until 1455. The Bull water-mark, however, was found subsequently by Mr. Leigh Sotheby to occur in the paper of old account-books dated as early as 1380.

An important feature bearing upon the question of priority of this edition occurs exclusively in a copy belonging to the Bibliothèque du Roi, at present the Bibliothèque Nationale. That volume is accordingly regarded, in a bibliographical consideration, as interesting to a degree beyond remaining examples. It is in the subscription written by the illuminator on the final completion of that volume that bibliographers recognise evidence relating to the date of printing. These are the words which are written at the end of the first volume: "*Et sic est finis prime partis biblie Ses. veteris testamenti. Illuminata seu rubricata & ligata p Henricum Alboch alias Cremer Anno dni M°CCCC°LVI. festo Bartolomei upli—Deo Gratias—Alleluja.*" The subscription is accounted as circumstantial proof of the book having been printed before 1455, being therefore the first printed book of any magnitude—the true *editio princeps* among printed Bibles.

On the variation in the number of lines before alluded to is founded the never-ending controversy as to whether there were two distinct editions of this work. What some attributed to a fraudulent design on the part of the printer, Lambinet could easily account for by effects of moisture and expansion of paper under the operation of the press. This hypothesis Mr. Sotheby judged to be erroneous, from the existence of variations between length of columns in the same page, with some additional technical reasons.

It appeared more likely to him that the printer, at the commencement of his undertaking, had not finally made up his mind as to the plan he would adopt for the execution of the work, or that the diversity in the number of lines existed in the manuscript from which he composed the Bible.

"The innumerable copies of the Holy Scriptures written in double columns on vellum, and occasionally on paper, prove that an immense traffic was carried on in the sale of such manuscripts. When, therefore, it was discovered that, by the use of the art then newly discovered, but most carefully concealed, copies could be made and multiplied by mechanical means, and sold as manuscripts, the chief aim of the printer was that they should resemble

the manuscripts as closely as possible. Consequently, we may presume that the manuscript from which the Mazarin edition was printed bore not only a close resemblance as to the letters, but also in the disposition of the text."

The evidence of there having been two distinct editions appears to be exactly equal to there having been but one. The question, like so many of the others pertaining to this book, continues *sub judice*, and is likely to continue so. "Without facts one makes romance; in order to write history it is necessary to have authentic proofs, certain monuments." The most important conclusions in relation to the work have been those founded on facts derived from the court records of the suit between Gutenberg and Fust. Accordingly, the legal proceedings commenced by Fust, and by which he secured the whole typographical apparatus, have served the bibliomaniacs, as discomfiting as they proved to the inventor. From those old protocols it is proved to have been in 1450 that Gutenberg formed his association with Fust, who, as Fischer conceived, assisted the development of the new art less by his counsels than by his silver; and most likely it is that Gutenberg stood not so much in need of anything else at that time as of the particular material named. It was, at all events, not much after the influx of silver into the business that the great point was achieved, and mobile characters succeeded to the fixed plates of wood. The processes which had been employed by Gutenberg during his residence at Strasbourg were no more than an adaptation of wood engraving; they were essentially the same as that which bibliographers conclude had already been made use of in those interesting monuments of xylography the Donatutes executed at Haarlem. It is usually considered that several trials were made by Gutenberg in printing new editions of Donatutes before the great Bible, the recognised *coup d'essai* in the new art, was undertaken. It does not appear that the inventor, who, in the latter part of his life, was made a gentleman pensioner by the Elector Adolphus III., achieved any important production after the completion of this Bible. Although he established another press after his separation from Fust, this noble example of early printing remained the *magnum opus* from his hand; this one remaining monument of his genius is greater by reason of its singleness. It is at once germ and blossom of that art which the civilised world recognises as the greatest of all arts. The hurrying business-man in New York scans its pages, now lying open in the Lenox Library, and returns thoughtfully to the latest edition of his great daily newspaper.

This library possesses a copy of that highly-prized edition printed by Fust and Schoeffer in 1462. The present example is on paper, of which description copies are more rare than those on vellum; the latter, nevertheless, always have the preference. A vellum copy of a rare book is said to sell usually at from four to ten times as much as the same book on paper; but this proportion varies, of course, with other conditions. The number of vellum copies of this work is generally supposed to be about twenty-five. Brunet estimated them at forty, and considered that the number on paper might be reckoned at twenty. But, in various instances, the trace of copies appears to have been lost. No less than four vellum copies were specified by Lambinet as belonging to the Imperial Library; two of these are represented as being in perfect condition, and beautifully illuminated. Another is said to be somewhat defective; the remaining copy is that one which was plundered from the Institute at Bologna, and conveyed to Paris. It had been a gift to that institution from Pope Benedict XIV., whose arms in gilt adorn the exterior of each volume. The British Museum possesses the splendid copy which formerly enriched the Cracherode collection, which had acquired it from Lamoignon. In Florence is to be seen the beautifully-ornamented copy which was once Magliabechi's. The copy, which was successively in the collection of Colbert and that of the Prince de Soubise, belongs to the Public Library at Munich. The Public Libraries, also, of Dresden, Berlin, Frankfort, and Ingolstadt, are said to possess copies. There is one in the Vatican, and another is at Milan. Some of the most elegantly-illuminated copies belonged formerly to the monasteries; one of these, once preserved by the monks of St.-Victor, is in the Arsenal at Paris; another, with beautifully-illuminated initials, now in the library of the Pantheon at Paris, formerly was in the possession of the monks of Ste.-Geneviève, to whom it had been bequeathed by Le Tellier, Archbishop of Rheims.

From the College of Navarre was obtained the copy on vellum now belonging to the Mazarin College. Two vellum copies have been mentioned as being preserved in the Royal Library at Lisbon. The Bodleian Library, which has a complete copy on paper, is in possession of only the first volume on vellum, the volume accompanying it being on large paper; and a second volume only of another vellum copy belongs to the Imperial Library; but this collection possesses also a complete copy on vellum. The University of Coimbra, in Portugal, has a copy on paper. Several other copies belong to libraries in Paris, Tours, Mentz, and a few other cities in Germany. A vellum copy also has been preserved at Mentz. It has been noticed with surprise by some writers that so many copies should have remained, considering the sacking of Mentz at about the close of the very year in which this Bible was executed. From the accounts of Trithemius and succeeding writers, there was shown to have been an absolute cessation of the Mentz press from the year in which this edition was printed until 1465. The elegance of the workmanship, and the fact of its being the first printed book bearing the name of a printer, and the place and date of execution, sufficiently account for the high value accorded to this Bible among bibliographers. The ratio of increase in its price has been considerable in recent years. Taking the Perkins copy as an example, the value has been multiplied several times over; the fine copy which was in that sale, although it had cost no more than £173 5s. at the sale of Mr. Dent, then brought £780. The splendidly-illuminated copy which was sold in the Gaignat collection brought at that time 3,200 livres; when again sold with the library of the Duke de la Vallière it brought 4,085 livres, Count MacCarthy being then the purchaser. At the MacCarthy sale that copy brought 4,750 livres.

The names of the printers and the date of the impression appear in a subscription written in red letters at the end of the second volume. The subscription varies somewhat in different copies. Clement noticed that in some it is wanting altogether. The version of Scriptures is identical with that of the Mazarin Bible, being the Latin Vulgate of St. Jerome. The water-mark of the paper is that of the Bull. The elegant Gothic type with which the work is printed is considerably smaller than that of Gutenberg's Bible; the volumes of this edition are accordingly of lighter proportions than those of the former one. Of those copies divided into but two volumes, the first volume contains 242 leaves, and the second 239. The pages are printed in two columns of forty-eight lines each. Neither numerals, catchwords, nor signatures are employed. The books are distinguished by the titles, which appear in red letters; the chapters are marked by Roman numerals in different colours. The capitals at the top of each page are filled in with red and blue. On the first page commences the epistle of St. Jerome, the prefix being printed in red as shown in the facsimile incorporated in this paper. At the end of the first volume, which terminates with the Psalter, are the words, *explicit psalterium*, printed in red. Following this is the date of the year of the impression, with the imprint and device of the artists in red. This escutcheon of the two red shields appears in the copy belonging to Mr. Lenox; but this particular embellishment is wanting in some other copies. The type with which this Bible was composed has a close resemblance to the characters produced in the manuscripts of that time. It went far in establishing that high style of execution, that the models afforded for those early essays in printing should have been the very beautiful texts wrought at that period by the pencil of caligraphical artists. In this work is shown as near an approach as could have been made by such means to the delicacy and finish of the artistic forms of handwriting which were imitated. In the words of Panzer relating to that new work in the mechanical art, "*Characteres elegantes sunt, figura ad litteras manu ductas proxime accedentes.*" Whether the disputed account be true or not which was produced by Fabricius, and which was afterwards repeated frequently by other writers, as to these Bibles having been taken to Paris, and there sold by Fust as manuscript copies, is a question for wise people to leave undecided; yet that deception might very easily have been practised, from these volumes having so perfect a semblance to manuscripts. The temptation is apparent, inasmuch as the printed books could be afforded for sixty crowns in place of the three or four hundred crowns at which a manuscript copy of the Bible was valued. The mechanical invention is known to have continued for some time to

be kept secret; but what some afterwards affirmed is considerably less certain, that the abundance of Bibles, with their comparatively small price, had begun to excite such wonder that Fust was suspected of producing Bibles by witchcraft; and that there was a time when he only escaped persecution by secret movements and flights from place to place. Many writers have considered it an extreme absurdity to understand that it was Fust the printer who had been charged with witchcraft; the reports of magic, probably, having referred to a certain Faust of Kundling, or Knitling. A magician of that name was well known to have figured in different parts of Germany at about that time; and somewhat later, several publications in different languages dealt with the character of the "damnable Doctor Faustus." The record of his necromantic tricks forms the kind of narrative which is usually richer in interest to the eager mind of youth than the daily lesson in the classics. The last scene in the drama represents the conjuror's apotheosis, when sitting astride a barrel he is carried upward from his cellar. Those who considered that Johann Fust had no design of fraud in the sale of the Bibles, found proof of their idea in the circumstance that a memorandum was added which somewhat pompously set forth the fact of the work having been executed by a new mechanical process; to which was not wanting the answer that, as only a part of the copies existing contain such a memorandum, it is most likely that it was added only after many Bibles had been sold. This is but another of the disputes which never reach any satisfactory conclusion. Although in the case of this Bible all controversy as to origin is precluded by *bona fide* date and signature, the elements of confusion in its record are sufficiently abundant to furnish forth prolonged disputations.

A copy of the "Biblia Latina," printed in Venice by Nicolas Jenson, in 1476, is one of the most beautiful typographical gems of this collection. This was acquired from the Perkins sale of 1873, having, however, passed through the hands of a French purchaser before being bought by Mr. Lenox. It is known that this Bible, when printed on vellum, as in the present example, is of extreme rarity. The same book on paper brings an insignificant price in comparison. The copy belonging to Mr. Lenox was purchased by Mr. Perkins in the sale of Sir Mark Sykes's collection, for £71 6s.; in the Perkins sale it brought £290. The vellum on which this edition is printed is of unusual fineness and delicacy, but in this copy considerably discoloured in the opening pages. The character of this edition is Gothic. The prologue occupies five pages, followed by St. Jerome's preface to the Pentateuch. At the end of the Apocalypse is the following inscription: "*Biblia impressa Venitiis, opera atque impensa Nicolai Jenson Gallica MCCCCXXXVI*;" after which another portion is entitled "*Interpretationes Hebraicorum Nominum*." On a separate leaf occurs the register of signatures; the termination being in these words, "*Explicit registrum Biblie.*"

The illuminations at the opening of the Pentateuch are of exquisite beauty. The soft radiance of colour upon that rare texture of old vellum has the most charming effect imaginable. Floral and scroll designs, with animal forms and cherubs, fill up the splendid borders and spaces between columns; delicate traceries run out into tissue-threads of almost microscopical fineness. Sacred miniatures, bordered with blue and golden circles, are set at intervals into the border at the right and at the bottom of the page; the other borders, which are narrower, have small angelic figures disposed without medallions. The first initial at the beginning of the left column contains a figure of the Almighty. He is seated, and has the right hand raised upward; the left hand holds a globe on which a golden cross is set up. He is clothed in garments of crimson and blue and gold. The expression of the face is most extraordinary, although this measures less than a quarter of an inch in length; the height of the whole figure is not quite an inch. The other miniatures represent the same figure, clad in the same manner, in different acts of controlling the universe. Now he appears to sow the earth as for the blossoming spring. Again his foot lights upon a segment of the planet, projected into the blue space, his garments swept backward by the swift-advancing movement, and the elements about in agitation as though a storm were decreed. The central one of these representations at the bottom of the page is entirely defaced, the figures not being discernible at all. Some of the others are slightly marred, but still retaining their character and almost incomparable loveliness.

ART-ITEMS FROM PARIS.



It is now currently reported that the painter Gérôme has decided to give up painting altogether, and to devote himself to sculpture for the next few years, say five or six, when he will retire definitely from the artistic arena. His bronze group of 'The Gladiators' can hardly be considered a success, admirable as it is in execution and by the correctness of its detail. The quarrel between the pupils of MM. Gérôme and Cabanel has been amicably adjusted, and the studios of the two great painters were reopened to students as usual after the new year. It is whispered that the difficulty arose out of no ordinary dissensions between the rival factions, but was caused by the fact that at the last competition at the Beaux-Arts the pupils of Cabanel received a large proportion of the prizes, the students of the rival *atelier* declaring that the awards were made unjustly. It is certain that Cabanel prides himself upon furthering the interests of his scholars in every possible but legitimate manner, while Gérôme prefers to leave his followers to make their way by their own efforts. Henri Motte, one of Gérôme's favourite pupils, and the painter of 'The Wooden Horse of Troy,' and of 'Samson and Delilah,' two remarkable works that attracted much attention at the respective *Salons* at which they were shown, has now on hand a very powerful work for the coming *Salon*. It represents Circe changing the companions of Ulysses into swine. The subject is one that has been often treated, but the gifted young painter has, by the selection of a new point in the incident, contrived to lend the charm of novelty to the theme. The scene takes place in a circular hall supported by pillars. At a raised, semi-circular table in the centre sit the gluttonous feasters, while Circe in the foreground, with uplifted wand, is in the act of effecting the transformation. Some of the victims have undergone a total change, while in other instances the human form is contending and is blended with the bestial. The conception is a powerful one, and is vigorously worked out.

The opening of the Museum of Decorative Art at the Pavillon de Flore, in the Louvre, took place early in January, and its inauguration was marked with much solemnity. The exhibition is calculated to surprise all admirers of ancient decorative Art by showing how much we moderns really know about the matter. In that branch the world has made rapid strides during the last half-century. The display of laces, jewels, textile fabrics, and ceramics, would have done honour to any similar collection of antique objects. But in carved furniture, for instance, there is nothing shown that could equal the best antique specimens in that line. The tapestries, too, though extremely beautiful, lack in their designs the airy graces of Boucher and Watteau, while their hues showed crude, as though needing the mellowing influences of time. In the fan department there were some exquisite objects shown in carved ivory and in mother-of-pearl. One of the former had the sticks carved in open-work, the central portion of them showing a row of dancing Cupids with linked hands, and with wings and draperies touched with gold. The upper part of the sticks was carved in a delicate network of foliage, tinted with green and gold. This exquisite work of Art was unmounted, and indeed it was hard to imagine what manner of leaf would suit such finely-executed carving, as lace would seem too modern, and a painting too heavy. Another style was in mother-of-pearl, with miniatures of sportive Cupids most beautifully painted upon the sticks. Another fan of fine point-lace had sticks of smoked pearl inlaid with an elaborate lace-like tracery in threads of gold, the pattern on the sticks matching that on the leaf. The sticks now appear to be the point to which decorative Art is to be applied, even more than the leaf, in these delicate and costly fans, which are scarcely suited even for the most careful usage, and seem destined only to be admired in a glass case as works of Art, which they undoubtedly are. The show of jewelry is not yet complete, but already comprises many articles of singular beauty of workmanship. Prominent among these was a large pendant set with a single oval sapphire. At either side of the stone was a mermaid in dull-yellow gold, the long fish-tails curving around and crossing at the base. Each of

these finely-executed little figures held in her hands a long cord in diamonds, caught in a single festoon, and finished at the end with a large, pendent, pear-shaped pearl. This design was very novel and striking. A branch of oak-leaves in diamonds, set in silver filigree, had its acorns simulated by large oval pearls set in cups of small diamonds. Very finely finished was a cup in clouded onyx upheld by a group of Nereids in enamel. Among the laces, the reproductions of antique guipure, by M. Wazée, of Paris, were particularly remarkable. In another division of the museum were to be found the fine water-colour drawings from which the scenery for the Grand Opéra is executed. So fine are these as works of Art that one cannot marvel at the perfection of the scenic displays at that renowned theatre. The moonlit street in some old Spanish city, intended for the first act of "Don Juan," by M. Lavastre, is extremely characteristic, and shows a fine effect of light and shade. By the same artist also is the weird, Dorésque landscape intended for the second act of "Robert le Diable"—a lonely, rugged mountain-pass, with a ruined castle on an eminence in the foreground, low-browed, sepulchral, and sinister, lifting its dusky mass against the lurid, fiery streaks of an ominous-looking sunset sky. There is poetry in these fine drawings, as well as in the works for whose background they are intended.

The artists are now actively at work on their pictures for the *Salon*, and a visit to the different studios reveals many objects of interest. Of course, to an American, the central point of attraction is the large studio building on the Boulevard de Clichy, wherein a group of the best-known American artists now in Paris are established. In fact, this commodious edifice is almost wholly occupied by American artists. Chief among them we must count Mr. Frederick A. Bridgman, who wears with the modesty of true genius his triple honours, namely, his two medals, and the decoration of the Legion of Honour. Mr. Bridgman's picture for the coming *Salon* is already nearly finished. It is a scene from the religious ceremonies of ancient Egypt, and represents the bringing home to the temple of the sacred bull, the incarnation of Osiris. The sacred animal, black, sleek, and docile, his neck wreathed with flowers, and his horns decorated with a vast disk of polished brass surmounted with a white plume, advances under the guidance of the priest, preceded by the king and queen, and followed by a band of priests bearing the holy ark or shrine of the deity. Beside him a very lovely dancing-girl, in draperies of gold-spotted gauze, is posturing in quaint yet graceful fashion to the sound of a musical instrument, shaped something like a lyre, which she strikes herself, keeping time to the measure. Another dancer, on the other side of the sacred animal, waves palm-branches as she dances. The scene is in one of the temples of ancient Egypt, the massive pillars and glowing tracery of which are visible in the background, where also are to be seen the multitude awaiting the coming of the deity. Behind the *cortège* a shock-headed priest advances, reading from the sacred scroll, while priestesses strike their harps and the lesser attendants fall prostrate. Mr. Bridgman has bestowed even more than his usual care on the pair that head the procession, namely, the Pharaoh and his wife. The latter is very beautiful, though her physiognomy is thoroughly Egyptian. Her face, with its long, almond-shaped, dark eyes, and characteristic features and colouring, is turned full upon the spectator. Her black, straight tresses fall from beneath one of those quaintly-graceful head-dresses wherewith Egyptian art has made us familiar—a golden bird with outspread wings, the beak resting on the forehead, and the long pinions curving around the wearer's head. The monarch wears a mitre of strange but thoroughly correct aspect. The colouring is warm yet subdued in tone, and the drawing and grouping are worthy of the artist's instructor—Gérôme himself. Mr. Bridgman has also just completed a smaller work which he destines for the coming Art-Exhibition at the club on the Rue Saint-Arnaud. It represents the interior of a carpet-bazaar at Cairo. A handsome Egyptian woman is lounging over the low doorway of the inner court, and is talking to one of the police of Cairo—a singularly picturesque-looking Armenian in a shabby but artistically admirable costume, whose full white pet-

ticoat and loose jacket recall the dress of the Greeks. The light strikes full across his face, which is turned with an upward glance towards the fair Oriental, who looks down upon him with a sort of indolent consciousness of her own charms.

Mr. Blashfield's *Salon* picture is also well under way, and if we may confide in the dictum of his master, Bonnat, it shows a marked advance over his 'Commodus,' which attracted so much attention at the *Salon* of last year. Like that fine work, it represents a scene from the gladiatorial life of ancient Rome, and shows like that the passion of the higher orders for mingling in the sports of the arena. Two patrician ladies are engaged in a mimic combat in one of the fencing-schools of Rome, in the presence of their friends and attendants. One of them—a fine, powerfully-formed dame, who occupies the central position in the foreground—is armed as a *retiarius* or netswoman. She is in the act of casting her net, while her opponent, half hidden behind her huge brass buckler, is creeping up with intent to get inside of the cast. The netswoman is very handsome; her finely-formed limbs, revealed by her short and sleeveless yellow tunic, are bare, and her head is also uncovered. Behind her stands her fencing-master, applauding and encouraging her by word and gesture. Her adversary is armed as a swordsman, with greaves and helmet and shield. At one side are ranged the aristocratic spectators of the game; one elegant lady is very much bored, and stretches herself with a wearied air, while her slave, crouching on the ground at her feet, surveys the proceedings with eager interest. A litter with its negro bearers waits in the background. The building is of a rectangular shape, encircled with pillars, and, like the Colosseum, is roofless. The scene is a novel and an animated one, and brings vividly before us those gladiatorial sports of the patrician Roman ladies that were so severely satirised by Juvenal, and against which more than one emperor issued an edict.

Mr. Milne Ramsey has chosen as his theme a scene from the domestic life of the eighteenth century, and has shown us a family festival in the reign of Louis XV., disturbed by the arrival of a *lettre de cachet*. The officer who is the bearer of the unwelcome missive stands in the immediate foreground, while his two subordinates keep guard over the door at one side. At a table in the centre of the picture are grouped the guests, thrown into disorder by this sudden intrusion. The victim—a fine-looking man in a rich suit of rose-tinted satin—shows more indignation than dismay, and seems about to spring upon the officer, but his wife kneels before him and clings to him in despair, while another lady, seated on the other side of the host, sinks back as though swooning. One of the guests in the foreground has started up and overset his chair; two others whisper together and glance at their host, while a venerable abbé at the foot of the table clasps his hands together and looks up to heaven. In the background stands an old servant, who contemplates the scene in consterna-

tion. The colouring of this work is very delicate, the accessories being carefully studied and finished. The heads of the principal personages are full of expression.

Mr. C. L. Pearce, with notable ambition, has addressed his energies to the reproduction of a Scriptural scene on a large scale. His 'Sacrifice of Isaac' is a gigantic canvas with life-sized figures, but the success of his effort has been commensurate with its boldness. He has chosen the moment when the angel stays the hand of Abraham. Poised in mid-air, with a downward, swooping movement the celestial messenger lays one hand on the breast of the patriarch, who recoils with uplifted knife, while Isaac, bound with cords and extended on a long, couch-shaped heap of stones, occupies the right-hand side of the canvas. The group is thus admirable in composition, being perfectly balanced without any crowding of the figures. That of the angel, hovering with outspread wings and descending between the father and the son, is peculiarly well treated. Mr. Pearce has also in his studio another large picture representing Medea and her children, which was intended for the *Salon* of last year, but was not completed in time, and indeed is still unfinished. It is a very powerful work, the head of the sorceress being particularly strong and expressive. Her black-and-white draperies, too, are admirably managed, and the contrast between her gloomy, sinister countenance and the innocent grace of the unconscious children is very finely rendered.

Mr. Hyneman, who is making rapid progress under his great master, Bonnat, has just finished a very charming head of a lady in the costume of the Directory. He has also commenced a life-sized figure of Desdemona, which, though just sketched in, shows great promise.

M. Bonnat is now engaged on his portrait of Victor Hugo, which promises to be one of the noblest of his works. This great artist paints very rapidly, and, were he less painstaking and conscientious, he would soon accumulate a large fortune by taking portraits, as he is universally acknowledged to be the greatest portrait-painter of the day, and the vogue that he enjoys, and the prices that he demands, are both commensurate with his reputation. But he never permits a picture to leave his studio till he is thoroughly satisfied with it himself. It is told of him that a wealthy amateur offered him thirty thousand francs for his picture of 'Jacob wrestling with the Angel,' which was universally conceded to be one of the least successful of his works. Instead of closing with the offer, M. Bonnat scraped the picture entirely out, and painted it all over again. Not being satisfied with this second attempt, he scraped it out once more, and is now at work on it anew. "I think," he said, showing it to a friend the other day, "that there is good material there, and I shall get it right some day."

LUCY H. HOOPER.

THE WATER-COLOUR EXHIBITION.



THE Twelfth Annual Exhibition of the American Water-Colour Society began on Monday, February 3rd, at the rooms of the National Academy of Design. The pictures, numbering nearly six hundred, are almost entirely by American artists. There are not so many large and striking ones as in some past years, but there is much excellence and no little variety, the average of the work being notably in advance of any other year. Both the paintings and the black-and-white pictures show a fresh departure in many of the old members of the Water-Colour Society, and there are a number of new artists, whose works are both brilliant and interesting. The pictures are not overshadowed, as occasionally in the past, by splendid specimens of European work; but many a painter shows the traces in his work of thought which has come to him through his study in Europe, and in the contemplation of other skies, atmospheres, and customs, than our own; and in almost every case this full and rich culture tells to the advantage of American subjects.

There is generally an absence of imitation of any European methods of painting, though a free touch like Corot reappears in the 'Forenoon Effect' (47), by A. H. Wyant, where a soft and lovely sunlight, equally dispersed upon a broad meadow retiring into a remote distance, is produced by luminous white clouds that seem saturated with sunshine. Delicate trees in dark, silhouetted forms take up and throw back this broad sunshine, and at a short distance, so free and broad is the handling of the artist, the painting resembles the lowland landscapes of Maris combined with the tender sensibility of a Corot. But though somewhat of both these two men is recalled to mind, the visitor cannot but recognise that the quality which resembles Maris is really only the result of an immense practice, which time and the constant use of the brush could alone secure; and that it was the trained eye combined with a nice perception that conceived and transcribed the delicate tips of the trees after the same fashion that Corot might have painted them. Like conditions in the artists had produced like results.

Among the pictures which have acquired a positive style by a

long course of faithful study of Nature, are the twenty water-colours by Winslow Homer. Were these studies the result of "dash," of trying to get impressions by trick, or if they were brilliant effects of *chiaro-oscuro* for its own sake, we should even then say that they are striking and clever. But to people who have watched Winslow Homer's work year by year, this brilliant result will be recognised as a legitimate growth of the artist's study. Mr. Homer has gone into the country, and year by year has placed his models, such as cow-boys, milk-maids, farmers, and fishermen, just in the positions in which he desired to paint them, for effects of light and shade, for the action of their figures, as in his well-known painting of 'Snapping the Whip,' for their characteristic situations, where girls in sun-bonnets are swinging against the wooden bars of a farmyard fence; and we know his breezy hill-tops, his awkward calves and his gentle old cows, all so carefully studied for their "values" of light and shade, and so vigorous and fresh in their action. Never before has a collection of his works been so beautiful in sentiment and evinced such a feeling of truth as this year. The girl in the picture called 'Fresh Air' (5), standing up against the light with her sheep around her, on the breezy hillside, is blown by the fragrant country wind, and the clinging folds of her gown and the bent leaves of the tree beside her are animated with life. With a number of little studies which hang close together, 'Watching Sheep' (227), 'Girl on a Garden-Seat' (235), 'In an Orchard' (234), the visitors to the Academy are much delighted. We have rarely seen anything more pure and gentle than the little American girl in the first of these sketches, half hidden away under the dark shade of the trees, with her sheep at her side. The picture, too, is delightful in *chiaro-oscuro*. But it takes an artist as well informed as Mr. Homer to dare to contrast such a dark, clear shadow with the brilliant dash of sunshine which isolates the little shepherdess from the spectator, and throws her woody retreat into a poetical remoteness. 'The Girl on a Garden-Seat' is another brilliant bit of light and shade. But here again Mr. Homer charms us by the naturalness of his model and her dress, the action of her figure, and the vigorous colour of the sketch. It is thought by some that Mr. Homer's colour is harsh, and, to those who care for melting golden or purple tones, there may be something not altogether attractive in it. But, running one's eye along the line of pictures in this exhibition, the impression received from his colour is of its being the result of a robust and healthy eye and taste. With a little of the flavour to the mental palate of the pickle or perhaps of olives, one may require time to relish it, but when once liked it is heartily enjoyed.

Among the other paintings which show growth in the thought of the artists as well as increased skill in performance are the paintings by R. Swain Gifford, Samuel Colman, and Louis C. Tiffany. All these men had saturated their fancy and their paintings with Oriental colours; and purples, gold, rose-colour, and orange, gleamed on their canvases in studies at Venice and in Spain, on the Nile and at Tangier. The exhibitions formerly glowed with their tropical pictures. But this year they have subordinated these rich and strong colours to the warm or cool greys of American scenery. In 'Pilot Town, Florida' (100), 'An October Day' (68), by Mr. Gifford, 'Study from Nature, Narragansett' (105), 'Campus Kenneth Abbey, Scotland' (159), 'Dutch Boats on the Maas' (302), by Mr. Colman, and Louis Tiffany's charming painting called 'Among the Weeds' (271), we seem to have all the results of sunshine, and glow, and colour, which these artists had garnered in the East, combined with the pure and pleasant tones of our own landscape and with subjects that are familiar and agreeable. We think the time has passed for one excellence alone in a picture to be deemed sufficient; we want now form, and colour, and character, to be combined in a painting we are to own. In the pictures which we have mentioned such is the case. Mr. Tiffany's golden-grey painting, with its tender blues and many-shaded yellows, would glow and

"Make a sunshine in a shady place,"

in any parlour as a piece of decoration. Then the little cart-load of children, so natural in their costume and so babyish in their figures, which furnishes the subject of the picture, could only have been painted by one who appreciated their infantile innocence; and Mulready or Wilkie, in their pictures of village-life in

England, had no more love than he for little awry bonnets and dumpy bodies; while New England and the country are expressed in the tangle of native grasses and wild-flowers, in the midst of which this bevy of little ones is painted. Mr. Gifford's 'Pilot Town, Florida,' was painted during a trip to the South. The treatment of the natural features of the country—one of the low, wooden houses so generally seen there—with a straggling row of palmettos that are nearly always grouped about such dwellings; the rough, brownish grass that gains a meagre sustenance from the dry, loose white sand of the Southern seacoast; and the forlorn and shiftless-looking pier against which a steamer has drawn up—are all thoroughly characteristic of that region of country; and the picture is made pleasant and valuable by all Mr. Gifford's skill in strong drawing, fine light and shade, and beautiful use of colour. Mr. Colman, too, has never done better than this year. In his 'Kenneth Abbey,' and also in his lovely painting of 'Dutch Boats on the Maas,' it is not alone colour for the sake of a beautiful palette that he aims at, but his fine yellows from sunny pasture-lands about the old tower of the abbey, and his blue and purples quiver into little waves about the keels of his fishing-boats, and red and orange make sunshine in the sails.

Of the other old members of the Society, Hopkinson Smith has succeeded in giving a great deal more space and atmosphere in his woodland interiors than we have before seen. The cool, pale-green sheen of a birch or maple forest comes to us as a simple impression in some of his pictures; and the mind of the spectator is not diverted from this pleasant feeling by too much detail as to the special forms of the leaves and branches of the trees. Perhaps there might be somewhat more connecting form and colour between the dark, slender, and sparse tree-trunks and the sunny vista of greenery, and such connecting forms would lead the mind more gradually into the painting; but, as works of Art, there is no doubt these studies are a great advance over Mr. Smith's former works.

James D. Smillie is another of the artists whose pictures are both agreeable to the amateur and the artist. His 'Storm Effect' (39) shows dark, rich-hued trees upon a hillside, whose colours are so rich, and with an effect of light and shade so positive that, whether seen from far off or close at hand, the colours and the *chiaro-oscuro* are most agreeable. Other pictures of his evince the same advance; and his brother, George H. Smillie, in 'New Jersey Meadows,' 'Showery Day in the Adirondacks,' and many more studies, also indicates the good result of practice and enlarged experience.

Among all American painters, Mr. John La Farge has occupied a place apart and in some respects higher perhaps than any one else. His frescoes in St. Thomas's Church, and in Trinity Church, Boston, are really more in the spirit of the old masters than any modern American work. We admire the dignity and solemnity of his prophets, the purity and sweetness of his landscapes—the latter so like the work of Perugino and Raphael; and his decoration, both in natural forms and arabesque, is of the highest excellence. At the present exhibition Mr. La Farge has a number of truly delightful studies from Japanese and Chinese vases and jars. Here we see (111) a rich mass of yellow roses standing in an inlaid jar. The figures of a horseman and his steed, as well as other patterns on the jar, are depicted with a fine sense of colour and texture. In this picture as well as in a little Japanese porcelain screen, with its gold dragons, its strange pink flowers, and its thin lines of blue and green, Mr. La Farge has painted with a pleasure and satisfaction that communicate themselves to the spectator.

In another class of subjects, T. W. Wood's 'Dull Times' (48) is a natural and amusing figure of a little newsboy, whose old clothes and shambling form, and the newspaper held disconsolately in his hand, tell his story, which the artist makes agreeable by a nice management of colour and light. A. F. Bellows's New England scenes are much in the same spirit as of old, with the drooping elm-trees, the village street, and the old meeting-house; and, though he exhibits some portraits and fancy figure-pieces, as yet he is best known in his old vein. Van Elten, Shurtleff, C. Nicoll, and others, have excellent landscapes, but our space forbids our dwelling on their work.

Wandering about the galleries, the eye is caught here and there by strongly drawn and coloured heads, where the brush in great

strokes had formed vigorous eyes, noses, and mouths, and a sweep of it in red paint has jotted down a jug, or a careful yet bold dash of colour forms a coat, a cloak, or a tin pan. Painted in the Munich method of Chase or Duveneck, these pictures by Henry Muhrman are full of sparkle and vigour. Walter Shirlaw and William M. Chase, who are now established in New York, have heads, drawings in black-and-white, and Shirlaw has a Venetian scene in colour, that are very excellent. In this latter the stately figures of some men on a balcony would do credit to the best of the French water-colourists, while the bold effects of J. Frank Currier show the broadest way in which a picture may be conceived before any details are made out.

Pictures, unfortunately, have too often the look of having been made either to satisfy popular taste or to work out an artistic theory—it may be of colour, or it may be of form—without being made to depict the subject from any regard for it in itself. One of the most sincere and pleasant pictures we have seen for a long while is the beautiful interior of a corner of Trinity Church, Boston, done in colour by Miss S. M. L. Wales (194). This study, and it is very elaborate, looks like the pre-Raphaelite illuminations of the fifteenth or sixteenth century, or like a beautiful bit of stained glass. The study is quite a large one, and the corner selected is that in which Mr. La Farge's own stained-glass window is situated. What chiefly strikes one in analysing this beautiful picture is the precision and depth of colour, which has been clearly

and precisely laid on with each stroke of the brush. We are accustomed to the inside of St. Mark's and of other highly-coloured interiors, but the reader must recollect how frequently the rich and aerial tones in the original are rendered disagreeable and confused by being blurred and jumbled together in pictures. Looking at this charming rendering of this interesting church, in company with one of the best colourists among our American artists, we were delighted to follow out, tint by tint, the rich red-browns, the clear, aerial blues, and the rough or the broken touches of colour that showed the stonework, or depicted the frescoes on the church-walls. A picture one would like to possess, this is truly a most sincere and successful piece of fine colour. The paintings by Quartley, Reinhart, Symington, and others, add grace and interest to the collection; and of the many studies in black-and-white, with the charming etchings by Falconer, Farrar, and R. Swain Gifford, the page of artistic engravings and the cherubs' heads by Helena De Kay, Wyatt Eaton's portraits of Bryant and Longfellow, and the fine face of a child by Miss Bartol, we would like to speak, for they show the earnestness and the differing artistic aims of many of our artists, but space fails us. We think that the most untechnical person must have pleasure in this exhibition, and to artists the variety, the progress, and the gracefulness of the work give encouragement for the future of American Art, and pleasure in its present results.

S. N. CARTER.

NOTES.

BOSTON.—The first winter exhibition of the Boston Art-Club was opened on Wednesday evening, January 15th, and closed early in February. It did not equal, in either merit or variety, many of the previous displays of the Club; but had the advantage over most of them of more distinctly representing local art, and of containing fewer loaned canvases. The new method of selecting pictures to be hung in the exhibition has given rise to much complaint and criticism, but this is, perhaps, always unavoidable amid a crowd of the rejected. One or two foreign pictures were the only exceptions to the presentation of works by Boston artists. Among these the most noticeable, and the most conspicuously placed at the end of the gallery, was a large landscape by Courbet, representing a pastoral scene; and this, though not giving scope to that artist's splendid colouring in greens, was a good example of his style of composition, while not very striking. There was also what was claimed as an original Turner, which of course attracted much attention; and a piece by Liem, which was not, however, in that versatile artist's most brilliant manner. The local display, while in many respects creditable to Boston art, was not very remarkable either for excellence or variety. The indications of the epidemic for copying the later French manner were everywhere apparent; pictures of the Corot order were especially conspicuous. Among the most attractive pictures were three contributed by De Blois. One, a winter scene, was accepted and hung in the French *Salon*, and was a forcible and vigorous illustration of this rising artist's maturest style. Another picture of his represented a French barnyard scene, very rich in colour and carefully worked in its details; a third was a broad, level meadow, with sheep in the foreground. J. Foxcroft Cole exhibited two landscapes, both cattle-pieces; Oudinot, two landscapes, quiet summer scenes; Lansil, a dreamy picture of 'Summer Morning, Boston Harbour,' with a Turnerish effect; Albert Thompson, a cattle-piece; and Enneking, an autumn landscape, pleasing in its harmonious colouring, and forcible in its easy freedom. Wyatt Eaton had two pictures, the most noticeable of which was a rude interior, with an old dame playing with a child before the fire. C. R. Grant displayed a strong canvas, with a delicate rendering of sky and foliage, and much grace in the female figures, which at once attract and hold the eye, in the foreground. J. B. Johnson, who has returned from France, where he has been studying Daubigny's works, presented a somewhat dreary landscape of marsh and meadow, skilfully though somewhat slightly treated. Shapleigh's 'Giant Stairs' was also a very noticeable canvas, bright in colour, and free and vigorous in composition. Among other oil-pictures in the exhibition were landscapes by Thomas Moran, Bannister, C. P. Webber, and W. H. Hilliard; a seaside scene by Custer; a portrait of Thomas G. Appleton by Vinton; a number of flower-pictures, the most notable being those of Miss Bartol, Miss Baker, and Seavey, the latter furnishing a

very rich bouquet of chrysanthemums; the view of the interior of a Roman chapel, by George Hoessling, and an Italian boy by the same artist; two character-sketches by Chase; Italian girl by Vinton; two dog-pictures by Rogers; a landscape by Ernest Longfellow; an unfinished portrait of the late Frank Dengler, the sculptor; a wood interior by Ordway; and two exceedingly bright, Meissonier-like pictures by Gangingigle, a young Munich artist, who has recently taken up his residence in Boston. It has been remarked that neither Hunt, G. L. Brown, Munzig, nor Billings, is represented by pictures in the exhibition. . . . A very interesting "Loan Exhibition" was held during January, presenting a wide variety of artistic and curious relics and articles of *vertu*, illustrative of old-time and Oriental art. The exhibition was largely occupied by the products of Chinese and Japanese skill. In the Chinese department were pictures and vases, beautifully coloured and decorated plate, jars, libation-cups, and other rich and rare objects. The Japanese room presented very fine lacquer-work and bronzes; one of the best specimens of work in the latter metal was a superbly-graven dragon, loaned by Mrs. F. G. Appleton. There were also exquisite ivory carvings, ancient jewels, and such relics as the seal of the Duke of Wellington, and a necklace of Egyptian intaglios. Miniatures, snuff-boxes, Roman lamps, milking-cups, cake-baskets, and pitchers, were exhibited, and the display was enriched by some fine specimens of *cloisonné*. . . . At the Museum of Fine Arts was opened, in the latter part of January, an attractive exhibition of etchings and engravings, for the most part loaned by Art-loving citizens. Many of the specimens were very rare and unique. Thirty Rembrandts were shown, among them a portrait of Rembrandt and his wife, an *Ecce Homo*, and a 'Christ healing the Sick'; Haden was represented by twenty-five fine etchings, and sixty-two were from J. M. Whistler, mostly Breton scenes and views of the Thames. Among other artists represented were Diaz, Alma-Tadema, Detaille, Salvator Rosa, Guido, Legros, Van Ostade, Claude, Fortuny, Meissonier, Corot, Gifford, Mitchell, Wetherell, Yale, and Smillie. Those which attracted most attention were the Thames scenes by Whistler.

THE Artists' Fund Society, an institution founded about twenty years ago for the threefold purpose of insuring its members' lives, helping its sick and destitute members, and administering charity to poor artists who are not members, held its annual auction-sale of pictures on the evenings of January 27th and 28th, in the Leavitt Gallery, New York. These pictures were exclusively contributions by members, although the Society gladly welcomes contributions of all sorts from the general public. The total receipts, inclusive of the prices of the frames, were \$14,818.74, an increase of several thousand dollars over the sum received last year. The principal pictures sold and prices obtained

were as follows: S. J. Guy's 'He sailed away at Break of Day,' \$875; H. Fuechsel's 'Hartz Mountains,' \$525; A. Quartley's 'Afternoon off White Island, Isles of Shoals,' \$495; E. Johnson's 'Winter Time,' \$470; A. Quartley's 'Calm Morning,' \$450; E. Parton's 'Summer Day,' 410; D. Johnson's 'Sunday Afternoon,' \$350; S. R. Gifford's 'Sunrise,' \$350; J. G. Brown's 'Fire away,' \$350; T. Hicks's 'Knitting and Thinking,' \$330; J. C. Wiggins's 'Gathering Sea-weed,' \$310; F. A. Silva's 'Twilight Hour,' \$300; A. F. Tait's 'Calling for Help,' \$280; A. F. Tait's 'Old Pioneer,' \$250; A. Parton's 'On Lake Champlain,' \$225; A. T. Bricher's 'Windy Day,' \$220; D. Johnson's 'View near New Berlin,' \$210; J. G. Brown's 'I see Dad,' \$210; W. Whit-tredge's 'Twilight on the Plains,' \$200; C. H. Miller's 'On the Road-side,' \$180; J. C. Nicoll's 'Approaching Shower,' \$175; J. W. Casilear's 'Mountain Brook,' \$170; W. Morgan's 'Early Hours,' \$160; S. R. Gifford's 'Arch of Nero,' \$155; W. Morgan's 'Stubborn Fact,' \$150; J. B. Bristol's 'Lake Paradise,' \$150; W. H. Beard's 'Connoisseurs,' \$150; H. Fuechsel's 'Catskill Mountains,' \$150; G. H. Boughton's 'Widow's Garden,' \$150.

Any member contributing a work that brings more than one hundred dollars is presented with the sum in excess of that amount, the one hundred dollars being retained by the Society as his annual premium on a life-insurance policy of four thousand dollars. The expenses of the auction were more than one thousand dollars, and the net gain to the society was about four thousand five hundred dollars. Mr. Thomas Hicks is the President; Mr. J. G. Brown, the Vice-President; Mr. J. M. Falconer, the Treasurer; and Mr. H. W. Robbins, the Secretary.

ARTISTS AND CRITICS—THE VEDDER AND THE WHISTLER CASES.—Mr. Elihu Vedder's protest against a criticism on two of his paintings, which appeared in *L'Art*, has been widely published, and has attracted much attention. Mr. Vedder's grievance is that, having at the request of the editor of *L'Art* granted permission for engravings of his paintings to be published in that periodical, the occasion was seized upon for a depreciative criticism of his work, which occurred in an article on American Art at the Paris Exhibition, and was as follows: "It would be very perplexing to say which one of Mr. Vedder's two paintings ('The Cumæan Sibyl' and 'The Young Marsyas') is the more fantastic. We have reproduced them both, for the sake of showing to what degree of aberration a classicism badly directed will expose an artist whose education is not complete enough to make tradition his own, and whose originality is not strong enough to renovate it. In view of this, we should have almost liked to pick a quarrel with the clever draughtsman who was commissioned to transcribe these two compositions for *L'Art*. His work really is a transcription rather than a literal reproduction. It might be said that M. Kreutzberger amused himself by giving some precision to the picturesque dreams of Mr. Elihu Vedder; and, though the latter's lead has not become transformed thereby into gold, though these bad canvases have not become changed into genuine masterpieces, it cannot be doubted that in M. Kreutzberger's copies the forms are clearer and the values more marked than in the originals. The pen of the draughtsman is more a colorist in his monochrome than is the brush of the painter. Persons who saw these strange black-and-white paintings at the Exhibition would scarcely recognise them in the drawings. After all, the readers of *L'Art* will not find fault with the change, which, too, will perhaps be of advantage to Mr. Vedder by directing his attention to certain deficiencies in his talents. This artist lives at Rome. Had we any advice to give him, it would be to leave the Eternal City as soon as possible, and to break with the antique memorials, whose poetry seems not to have been made for his imagination. Who shall say that he will not find himself possessed of unexpected powers when again planting his foot on his native soil?" Undoubtedly such a criticism is galling in its nature. How far it was deserved we are unable to say, not having seen the original works. Mr. Vedder, however, takes no exception (he says) to the low estimate of his artistic ability; his protest is simply against "this species of trap" into which he has "inadvertently been drawn." In other words, he objects to being criticised severely by a journal to which he had done a courtesy. Mr. Vedder is in the wrong. It is the duty of a critic to express his convictions unbiased by the personal relations of himself or his journal to an artist. If Mr. Vedder had chosen, he could have refused *L'Art's* request for permission to publish his pictures; but he errs in supposing that his courtesy to *L'Art* should have influenced the verdict to be given on his work.

Another American artist in Europe, Mr. J. A. MacNeill Whistler, has entered a public protest against a critic's criticism. His temper, however, is more violent, and his doctrine more radical, than Mr. Vedder's.

His temptation, also, it must be admitted, was greater. In a review of the London Grosvenor Gallery Exhibition, Mr. John Ruskin called Mr. Whistler a coxcomb who flung pots of paint in the public's face, and charged extortionate prices. A libel-suit followed, in which the plaintiff, Mr. Whistler, was awarded one farthing without costs. After this he published a pamphlet, taking the ground that Art-critics who are not practical artists have no reason for existence, and, to use his own language, should be "extinguished." The spirit of his disquisition is reflected in the following paragraph: "Let [artists'] work, then, be received in silence, as it was in the days to which the penmen still point as an era when Art was at its apogee. And here we come upon the oft-repeated apology of the critic for existing at all, and find how complete is his stultification. He brands himself as the necessary blister for the health of the painter, and writes that he may do good to his art. In the same ink he bemoans the decadence about him, and declares that the best work was done when he was not there to help it. No! let there be no critics! They are not a necessary evil, but an evil quite unnecessary, though an evil certainly. Harm they do, and not good. Furnished as they are with the means of furthering their foolishness, they spread prejudice abroad; and, through the papers at their service, thousands are warned against the work they have yet to look upon. And here one is tempted to go further, and show the *crasse* idiocy and impertinence of those whose *dicta* are printed as law." Idiocy and impertinence, certainly, are not desirable qualities for an Art-critic, but knowledge, candor, and fairness are. So long as freedom of speech is allowed, pictures will probably be criticised in private; and so long as freedom of the press exists, and Art-criticism continues to interest the general reader, pictures will probably be criticised in public. Let us hope that criticism, whether professional or lay, whether by artists or *littérateurs*, will always be characterised by knowledge, candor, and fairness.

LOAN EXHIBITION, BALTIMORE.—Early in March a loan exhibition of paintings and other works of Art will be opened at the Peabody Institute, Baltimore, on which occasion a series of galleries in the recent addition to the Institute will be thrown open to the public. The exhibition is projected with a special view to the encouragement of American Art. One-quarter of the proceeds will be given to the Decorative Art Society, recently formed in Baltimore, and the rest will be employed in the purchase of paintings, by native artists, for presentation to the Peabody Art-Gallery. The new galleries consist of a suite of three large halls opening into each other; one being 36 × 95 in dimension; another, 32 × 132; and the third, 19 × 56—giving in the aggregate a noble space for the hanging of pictures. The exhibition will be an eminently interesting occasion in Baltimore, and, as an initial step towards forming a gallery of paintings in that city, will be watched with interest by Art-lovers in all parts of the country.

A COLLEGE OF FINE ARTS has been connected with the Ingham University, Le Roy, New York, designed for both sexes. It is under the direction of Mrs. E. E. I. Staunton; Professor L. M. Wiles conducts the department of painting, and Professor P. P. Staunton that of drawing. Persons may become members of the college who have attained proficiency in elementary drawing. This "Art College" is domiciled in a handsome building, and gives annual exhibitions of paintings and drawings. "The Art Conservatory, to which the college is attached, contains," we are informed, "an inexhaustible store of materials for both artistic and scientific study, consisting of a museum of natural and artificial curiosities, and a gallery of pictures, consisting of works of eminent foreign and native artists." The number of well-equipped Art-schools that have recently been organised in all parts of the country indicates unmistakably the spread of Art-taste and the desire for Art-training.

THE ANNUAL EXHIBITION of the National Academy of Design, in New York, will begin on Tuesday, the 1st of April, and close on Saturday, the 31st of May. The works of living artists only will be eligible, and these works must never have been publicly displayed in New York or Brooklyn. "Varnishing-day" will be Saturday, the 29th of March, when the galleries will be opened to the exhibitors. The Secretary of the Academy, Mr. T. Addison Richards, announces that pictures and frames must in all cases be sent together, and that the latter may be surrounded by a neat edging of walnut or other dark wood, provided that the same shall not exceed half an inch in thickness nor more than one inch in extension on each side of the frame, nor more than a quarter of an inch in projection over the depth thereof.

THE ART JOURNAL ADVERTISER.

NEW YORK, MARCH, 1879.

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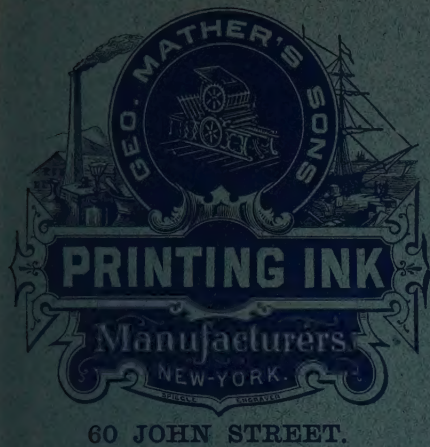
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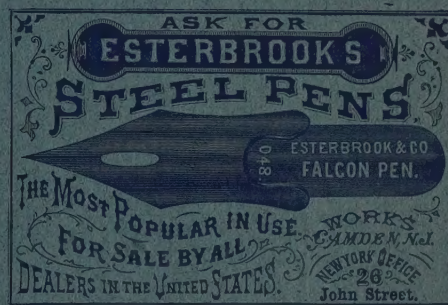
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JANUARY 1, 1879.

AMOUNT OF NET CASH ASSETS JANUARY 1, 1878.....\$34,452,905 29

REVENUE ACCOUNT.

| | | | |
|---|----------------|----------------|--------------|
| Premiums received and deferred..... | \$6,121,856 04 | | |
| Less deferred premiums January 1, 1878..... | 396,289 26 | \$5,725,566 78 | |
| Interest received and accrued..... | 2,264,560 48 | | |
| Less interest accrued January 1, 1878..... | 315,895 35 | 1,948,665 13 | 7,674,231 91 |

\$42,127,187 20

DISBURSEMENT ACCOUNT.

| | | | |
|--|----------------|--------------|--|
| Losses by death, including Reversionary additions to same..... | \$1,687,675 61 | | |
| Endowments matured and discounted, including Reversionary additions to same..... | 673,051 74 | | |
| Life annuities and reinsurance..... | 231,005 29 | | |
| Dividends and returned premiums on canceled policies..... | 2,288,674 25 | | |
| Commissions, brokerages, agency expenses, and physicians' fees..... | 518,809 94 | | |
| Taxes, office and law expenses, salaries, advertising, printing, etc..... | 417,258 78 | | |
| Reduction of values on United States and other stocks..... | 88,635 00 | | |
| Profit and loss account..... | 8,568 98 | 5,913,679 59 | |

\$36,218,457 61

ASSETS.

| | | | |
|--|---------------|--|--|
| Cash in bank, on hand, and in transit (since received)..... | \$932,839 43 | | |
| Invested in United States, New York City, and other stocks (market value \$15,415,105.34)..... | 14,791,267 72 | | |
| Real estate..... | 4,582,270 42 | | |
| Bonds and mortgages, first lien on real estate (buildings thereon insured for \$12,860,000, and the policies assigned to the Company as additional collateral security)..... | 14,364,158 43 | | |
| * Loans on existing policies (the reserve held by the Company on these policies amounts to \$3,225,000)..... | 621,984 93 | | |
| * Quarterly and semi-annual premiums on existing policies, due subsequent to January 1, 1879..... | 379,839 09 | | |
| * Premiums on existing policies in course of transmission and collection (estimated reserve on these policies, \$590,000, included in liabilities)..... | 146,834 75 | | |
| Agents' balances..... | 88,036 91 | | |
| Accrued interest on investments to January 1, 1879..... | 306,225 93 | | |

\$36,213,457 61

* A detailed schedule of these items will accompany the usual annual report filed with the Insurance Department of the State of New York.

Excess of market value of securities over cost.....623,837 62

CASH ASSETS, January 1, 1879.....\$36,837,295 23

Appropriated as follows:

| | | | |
|--|---------------|---------------|--|
| Adjusted losses, due subsequent to January 1, 1879..... | \$399,486 68 | | |
| Reported losses, awaiting proof, etc..... | 180,993 39 | | |
| Matured Endowments, due and unpaid..... | 19,601 07 | | |
| Reserved for reinsurance on existing policies; participating insurance at 4 per cent., Carlisle, net premium; non-participating at 5 per cent., Carlisle, net premium..... | 32,369,333 40 | | |
| Reserved for contingent liabilities to Tontine Dividend Fund, over and above a 4 per cent. reserve on existing policies of that class..... | 1,041,456 87 | | |
| Reserved for premiums paid in advance..... | 14,987 18 | 34,025,858 59 | |
| Divisible surplus at 4 per cent..... | | 2,811,436 64 | |

\$36,837,295 23

Surplus, estimated by the New York State Standard at 4 1-2 per cent., over.....\$6,500,000 00

From the undivided surplus of \$2,811,436.64 the Board of Trustees has declared a Reversionary dividend to participating policies in proportion to their contribution to surplus, available on settlement of next annual premium.

During the year 5,082 policies have been issued, insuring \$15,949,986.

| | | |
|-------------------------------------|---|--|
| | Number of policies in force Jan. 1, 1876, 44,661. | Amount at risk, \$126,132,119. |
| | Number of policies in force Jan. 1, 1877, 45,421. | Amount at risk, 127,748,473. |
| | Number of policies in force Jan. 1, 1878, 45,605. | Amount at risk, 127,901,887. |
| | Number of policies in force Jan. 1, 1879, 45,005. | Amount at risk, 125,232,144.65. |
| Death-Claims paid 1875, \$1,524,815 | Income from Interest, 1875, \$1,870,658 | Divisible surplus at 4 per cent. Jan. 1, 1876, \$2,499,656 |
| Death-Claims paid 1876, 1,547,648 | Income from Interest, 1876, 1,906,950 | Divisible surplus at 4 per cent. Jan. 1, 1877, 2,626,816 |
| Death-Claims paid 1877, 1,638,128 | Income from Interest, 1877, 1,867,457 | Divisible surplus at 4 per cent. Jan. 1, 1878, 2,664,144 |
| Death-Claims paid 1878, 1,687,676 | Income from Interest, 1878, 1,948,665 | Divisible surplus at 4 per cent. Jan. 1, 1879, 2,811,436 |

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